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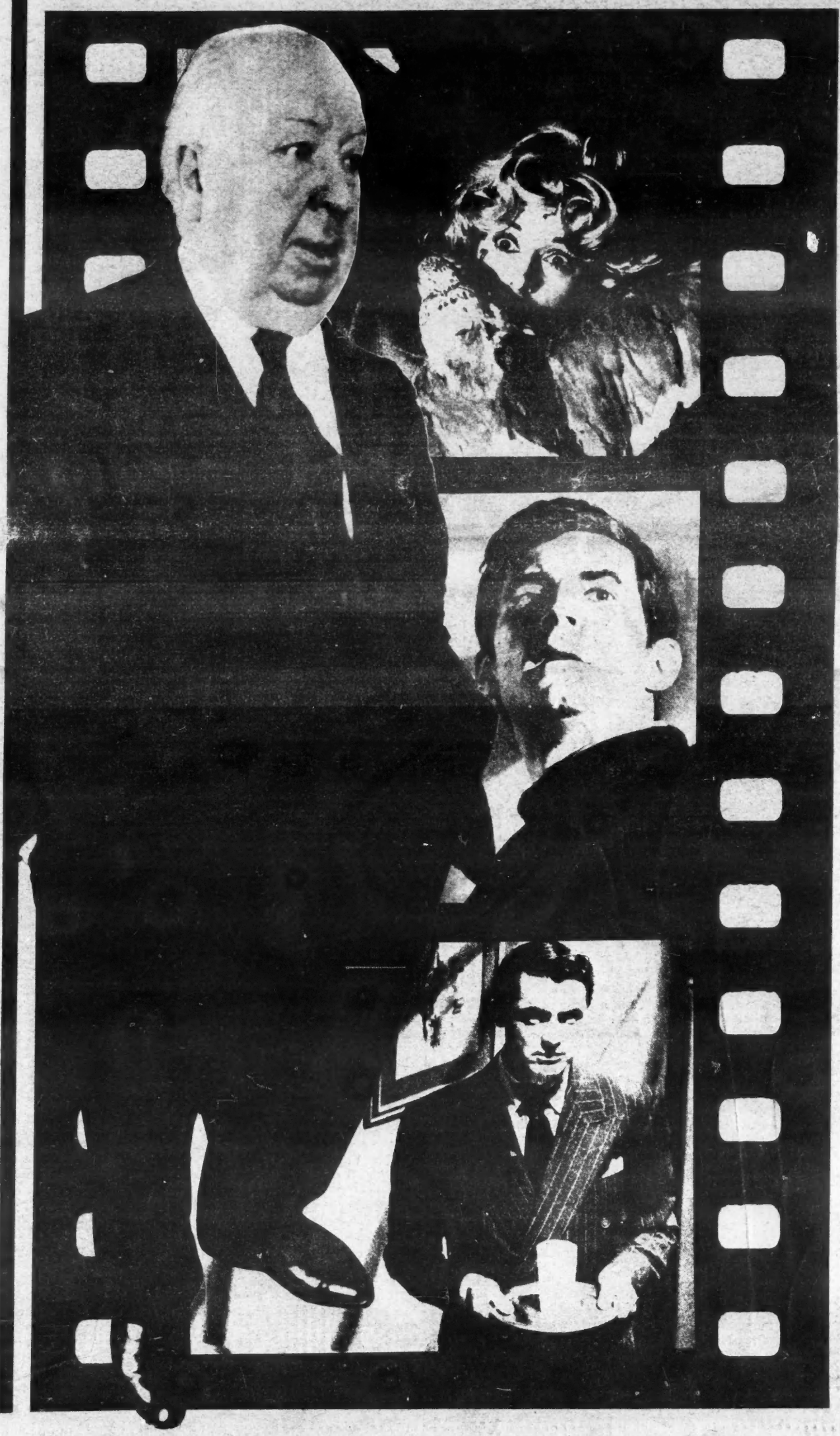

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The highest anxiety

Stephen Schiff recalls Alfred Hitchcock, the director who gave us our most delicious tastes of suspense.

Also in Arts,
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The horror,
the horror

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NEWS
Loth on BU's manifest destiny

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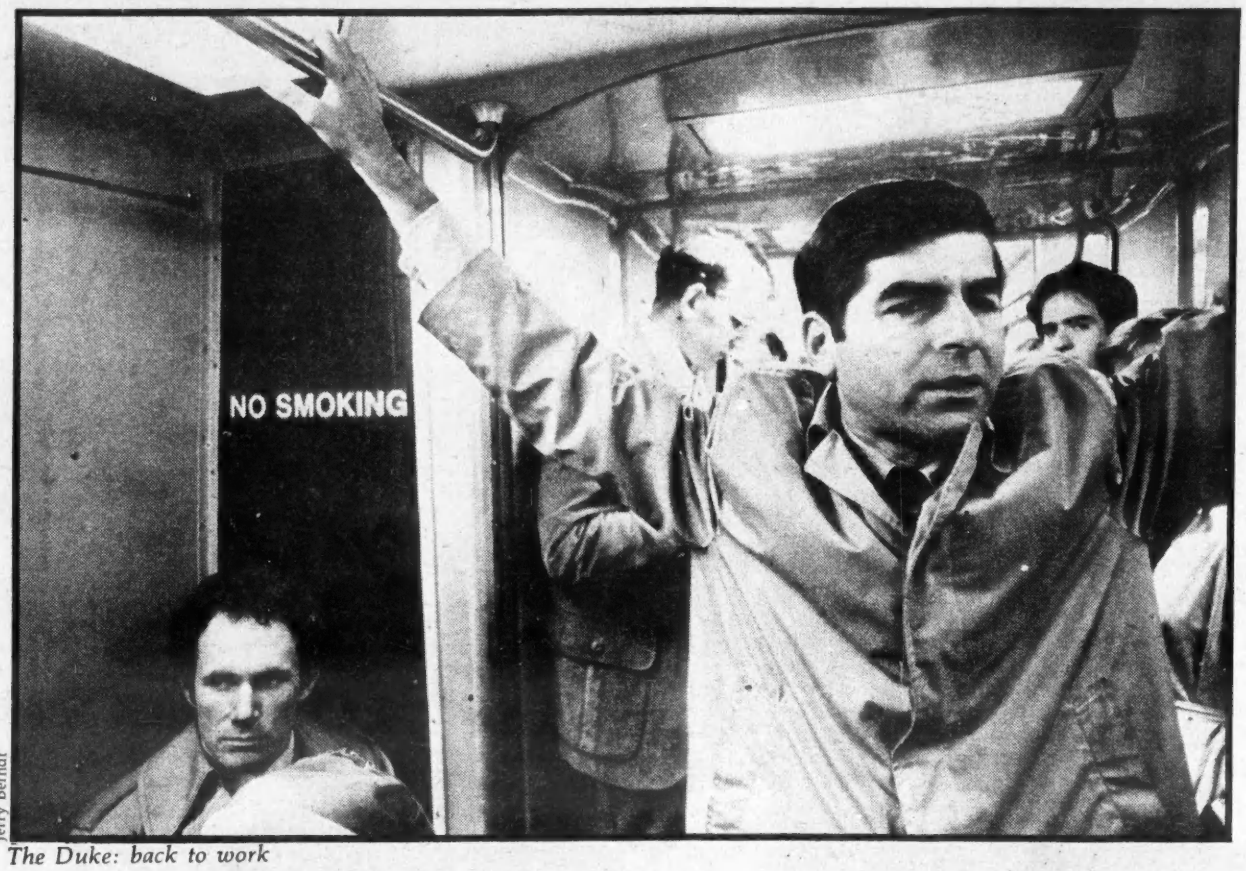
Insider

by Alan Lupo



Jerry Berndt

The Duke: back to work

TIP OF THE CAP

The secondary symptoms of tax-cut fever now begin to appear, small outbreaks of rashes and infections here and there. The frustration of this disease is that even though its effects are so predictable, the tax cappers and cutters persist in their habit the way a committed smoker puffs away his life, warnings to the contrary.

In an alleged economy move in Lynn, officials moved a fire engine from one station to another, thereby provoking community outrage. The outrage was not calmed when a two-alarm fire destroyed a church near the fire station that had lost the engine.

Concord town-meeting members were presented with a $3,228,500 bond issue, the biggest in that town's long history. The reason? To cover repairs and expenses that had been put off for years. Deferring maintenance and capital improvements is an old trick local officials use to keep the taxes down — temporarily. The practice predates tax-cut fever.

In Watertown, if the town finance committee hadn't approved an emergency transfer of $3000 from one budget to another, the fire department would have run out of gas. Bucket brigades in a town of more than 36,000 are not exactly what Norman Rockwell had in mind.

Brookline town officials, faced with budget cuts have predicted fewer services for the elderly, who make up a large segment of Brookline's citizens; no new police cars to replace cruisers long overdue for retirement; and no new firefighters, which means, of course, more overtime for those now on the force.

The city of Somerville will close five elementary schools. This allegedly will save $602,000. It probably means 28 more teachers will be wandering around greater Boston, looking for jobs.

Next door, in Cambridge, the school committee fired 58 teachers and administrators to save money, to keep the 1980-'81 school budget below the state's four percent cap on local spending.

The cap, which brought Governor King some undeserved national recognition, is now listing badly in the currents of financial reality. Such towns as Falmouth, Ipswich, and Cohasset already have voted to override it. The state Senate has weakened it by voting to exempt energy costs.

The key to your local property-tax bill is not Eddie King's tax caps, but the amount of aid the state gives to cities and towns. The more aid, the less pressing is the need to raise local taxes. In the last fiscal year of the Dukakis administration, state aid rose by $300 million; in the first fiscal year of the King regime, the increase was only $166 million. Now, this can-do businessmen's dream of an administration expects an increase of only $1.4 million, which a municipal lobbyist describes as "laughable."

The Massachusetts Municipal Association, which lobbies for the 351 city and town governments in the state, has predicted that in October, property taxes will increase from between 49 cents and $37.75 per $1000 of assessed valuation, if the governor and the legislature don't increase state aid substantially.

For a year or two, officials in many communities have stabilized or lowered their property taxes, mainly because of increased state aid. They did so knowing that it was only a matter of time before they'd be forced to go back to the people with long-overdue bills for all the repairs that had been deferred, all the replacements that had been delayed.

And now they face not only the spending cap, but deferred costs and double-digit inflation as well. The old reliable provider, the state, has deserted the family. Deserted families often go on welfare, unless the federal government gives a helping hand. But that's no longer a possibility. Washington is cutting back.

Newsweek magazine reported recently, "All around the country . . . cities were tightening their belts in gloomy anticipation of the sweeping cuts in domestic programs proposed by the administration and Congress as part of their anti-inflationary effort to balance the federal budget."

A proposed $1.6 billion cut in education funds prompted Senator Edward Kennedy and his supporters in the American Federation of Teachers to attack the Carter administration for sucking the life blood from Head Start and other programs geared to the needs of the nation's neediest kids.

The prospect of federal food-stamp funds running out before the end of this month has triggered an outcry from human-service and welfare coalitions, just as a need for money, nutritional food, and decent housing has brought the Massachusetts Association of Older Americans back out on the streets.

Lost in the anger are any rational discussions for state or national tax reform. Instead, the cappers and cutters propose radical new programs that will only trigger more anger and more demonstrations. As their fever rises, let's not forget the kind of street confrontations that this nation's been witness to in times of economic stress.

BEING PREPARED

In the annals of Massachusetts political organizations, his was one of the classics.

It couldn't claim the pinpoint perfection of the machine the late Martin Lomasney ran in the late West End of Boston, for Lomasney could predict an election outcome within a single digit. It wasn't as passionate and personal as the following that Attorney General Frank Bellotti has built up over the years, nor was it as calculating or political as the machine Mayor Kevin White has managed finally to construct.

No, his was filled with volunteer goo-goos, liberals, and reformers. He had been fashioning it since the early 1960s, and in 1974, the organization — with its town and ward coordinators reporting to regional coordinators, with its regional coordinators reporting to area coordinators, with its area coordinators reporting to yet other coordinators — got Michael Dukakis elected governor.

There was an irony in the campaign; Dukakis, perceived as the Anti-pol, was really the leader of a vast political organization. This irony was followed quickly by another. Once having become governor, Dukakis let his organization wither. He went about the full-time-plus-time-and-a-half business of governing as if it were separate and distinct from the equally time-consuming practice of politics, the very pursuit of which had elected him in the first place.

By 1977, when he needed a political organization again, he found vacancies. Some had left for other candidates; some had left town; some had left politics. Some were angry that his budgetary moves had harmed those least able to defend themselves, the poor. Others had looked for patronage that wasn't there. Still others had been left with nothing to do, no purpose, no goal. The organization had atrophied. By 1978, election year, you had to go on a scavenger hunt to find a Dukakis sign in the precincts; Eddie King and his hungry workers wiped out what was left of the Dukakis machine.

The day after Dukakis left office, he set up the "Dukakis Committee" headquarters. One of his presumptions was something Kevin White always preaches — political organizations must be continually rebuilt; they require repeated transfusions of new blood and new tasks. This committee is duly registered to collect contributions. Its headquarters are a two-room suite on the seventh floor of 11 Beacon St., an office building about a 20-second sprint from the State House.

Pam Lowry and Andy Sutcliffe, two aides paid out of committee contributions, run the office, which means dealing with phone calls, letters, and visits from a variety of people — the guilt-ridden, the givers of money and time, the old constituents who still regard Dukakis as their state rep or governor.

In 16 months, Sutcliffe has put together a file of about 20,000 names of such persons. Names are zip-coded; cards are color-coded by the amount of dough contributed, if any. If Dukakis runs again for governor, the reasoning goes, it's going to be an organization fight as much as anything.

The Dukakis people cite real and rumored polls by others that show high "favorability" for their man and steadily decreasing approval of King. The Dukakis Committee remembers the 1978 polls inaccurately showing their man beating King, but its figuring is as follows: King will have a solid, loyal base of 20 to 25 percent of the Demmies in a primary; Dukakis should be able to count on 40 percent; and the rest is up for grabs.

Meanwhile, Dukakis, a paid lecturer at Harvard, does the daytime junior-high and nighttime Rotary Club circuit. On June 13, he'll hold his second Quincy Market fund-raiser since leaving office. When visiting the outback, where King did very nicely with local media, Dukakis makes himself accessible to same and comes off in local newspapers as "relaxed . . . smiling." And as reported here recently, he's hosting informal sessions with advisers at his Brookline home.

The official line is that he hasn't decided yet what to do, that a Kennedy victory for president opens up a tempting US Senate seat and that today's favorability rating in the polls can quickly become tomorrow's disaster index. Dukakis may not decide on a re-run for governor until February of 1981.

Meanwhile, he's asking real and potential supporters to write down what they regard as the most important issues facing us and the possible solutions. What the hell, if he doesn't use that stuff to run for governor, he can always use it at Harvard — "Great Issues and Solutions — 101, Prof. Dukakis." But to be a professor, you don't need a committee that's collected $53,000 since January 1, 1979.

* * *

State Secretary of Transportation and Construction Barry Locke is salivating to spend millions of dollars to build a third Harbor tunnel connecting downtown to East Boston, Logan Airport, and the North Shore. Given the potential cost to taxpayers, the neighborhoods, our energy supplies, and the environment, this clearly is an idea whose time never was.

Now, from Locke's office, comes a big splash about a "commuter marathon" scheduled for May 14 to demonstrate what is supposedly the superiority of almost any mode of travel to that of driving alone into the city. The marathon, his office says, will "emphasize that driving alone uses more fuel and creates more air pollution than any other mode of transportation."

Among the alternatives to cars permitted in the upcoming marathon (an event this columnist does not intend to cover) are "any innovative means." Perhaps Locke's third Harbor tunnel isn't for cars, but for "innovative means." You know how many miles to the kilometer you can get with a standard innovative means? It would be wise if Locke did not underestimate the innovative means that tunnel opponents in East Boston and their allies might employ to stop said project. ●

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Talking politics

Housing and homes: BU's land rush

by Renee Loth

In the sanctified halls of academe, where lofty ideas are debated in the cool, clean quarantine of the mind, the actual practice of politics is often viewed as something vulgar. But Boston University President John R. Silber isn't above a little good old-fashioned Democratic Partying, especially if the future of his university's sprawling urban campus is at stake.

In March of 1978, Silber attended a dinner sponsored by the Democratic State Committee at which Vice-President Walter Mondale was the featured speaker. The tickets were $100 each, but he contributed $500 to the committee at the affair. Other Party regulars crowded into the Park Plaza Hotel that night included US House Speaker Tip O'Neill, gubernatorial candidate Edward J. King (who also gave $500 that night), Senator Ted Kennedy, and others from the Massachusetts congressional delegation. It was the first big Party fund-raiser organized by the newly elected committee chairman, state Senator Chester G. Atkins of Concord.

In October of that year, Silber bought a $100 ticket for a committee breakfast with former HEW Secretary Joseph Califano; Daniel Finn, one of BU's vice-presidents, gave $200 to the committee the same day. In all, Silber contributed $700 in two years to the Democratic State Committee and another $100 to Atkins himself, in whose district he does not live.

All of this becomes relevant when one ponders the future of a bill filed for the second time this year by Democratic state Representative Barney Frank of the Back Bay. The bill would prohibit universities from evicting tenants from residential properties bought for use as dormitories. On November 4, 1979, the last day of the legislative session, the bill died in the Senate Ways and Means Committee, of which Atkins is chairman. Silber's $100 check to Atkins was deposited 13 days later.

This bill is aimed at universities that buy property with loans from the state Health and Educational Facilities Authority (HEFA). HEFA was created by the legislature in 1968 to "assist institutions in the construction, financing, and re-financing of projects," including housing for university students, faculty, or employees. The low-interest loans HEFA gives to schools and hospitals are what Frank calls "the clearest example I know of government hurting the people by subsidizing their eviction."

BU is no slouch when it comes to acquiring property. According to records on file at the BRA, the school owns 20 brownstones on Buswell Street, for example, 18 of which it purchased over the last three years. The 18 buildings cost the university $1.4 million; they contain 243 apartments, in which the university hopes to house 545 students. BU has applications pending with HEFA for $16 million in low-rate re-financing for this property and 22 other parcels — some of them non-residential — it purchased with conventional financing over the last three years. The university seems intent on owning most of the territory between Kenmore Square and its West Campus, on upper Commonwealth Avenue, and its acquisitive fever shows no sign of breaking soon.

When a university buys up a whole block of residential housing, as BU did on Buswell Street, a few things happen. First, because BU is a tax-exempt institution, the city of Boston loses thousands of dollars in property taxes virtually overnight. The tax assessments on the 18 buildings on Buswell Street totaled more than $160,000.

Second, tenants living in the newly purchased buildings get eviction notices. Ed Mroz has lived at 34 Buswell St. for six years. On May 16, 1978, Boston University bought this building for $148,000; three days later, Mroz got a letter from BU that read, "We hereby give you a 30-day notice to vacate the building." According to Mroz, it wasn't until July 12 that he and other tenants in rent-controlled apartments on Buswell Steet received a letter from BU attorney John G. Hill saying that the Boston Rent Control Administration had asked the university to inform them of their rights under rent-control law (which says, among other things, that tenants aren't automatically required to vacate their apartments "upon termination of their tenancy").

Cynthia R. Benjamins

Silber: $700 from the president

Atkins: no quotations from the chairman

Today, the building is at least three-quarters full of university students. Most of the previous tenants on Buswell Street have moved away from the blaring stereos and other accouterments of student life. Mroz is still there, protected by rent-control laws and by a "good-faith" agreement Barney Frank hammered out with Vice-President Finn, under which Frank promised not to oppose BU's application to buy the Commonwealth Armory (which transaction must be voted on by the legislature) in return for BU's not evicting tenants. Frank's anti-eviction bill would give the force of law to the agreement.

As unlikely as it seems, BU says it favors the anti-eviction bill. Robert Bergenheim, BU's vice-president for labor and public relations, says, "It doesn't affect us at all because we already have that policy," referring to Finn and Frank's agreement. According to Bergenheim, BU is not going through with any eviction procedures except in cases of non-payment of rent or other lease violations. "For the sheer matter of community relations," he said, "you just have to wait them out."

While the anti-eviction bill provides what Mroz calls "the first step to a social conscience" for the state's land-hungry universities, it is no panacea, and Frank is the first to admit it. "I'm almost embarrassed it's such a mild bill," he said. It doesn't apply to hospitals, which in other neighborhoods (notably Chinatown and Mission Hill) have been just as expansionist as BU's been, and there are plenty of ways to get around it. If a university is just a little patient, for example, it can simply lease an apartment building from its owner, who can then help clear the building of his tenants (*e.g.*, by raising the rent) to make room for students. Says one Boston Redevelopment Authority city planner, "The owners love it. They get guaranteed occupancy, and if they have trouble with the students as tenants, they can complain to BU." Currently, BU leases 12 properties on Beacon Street, six on Commonwealth Avenue, and two on Buswell Street, all of which appear on lists of university housing. Of course, in leasing properties, the university needs no HEFA money.

HEFA appropriations are made by a nine-member board of directors that is, in Barney Frank's words, "user-oriented." Six of the nine members have some connection to universities; the other three are connected to hospitals. For example, they include John Smith, treasurer of Boston College; Sister Marie Buckley, former president of Emmanuel College; John Thorndike, former assistant treasurer at Harvard College; and Thomas Fulham, president of Suffolk University. Member C. Vincent Vappe is a trustee of New England Deaconess Hospital; Bernard Grossman is a trustee of Nantucket Cottage Hospital; and William Williams is a trustee of the Massachusetts Hospital Association and the president of Burbank Hospital. Board members are not allowed to vote on appropriations that affect their institutions directly, but, well, you get the idea.

HEFA attorney Donald Winter, who was active once in the Back Bay Neighborhood Association, defends the use of public money to convert apartments into dormitories. "From a public-policy point of view," he said, "you must recognize that we are not *eliminating* any housing, merely *altering* it." On Buswell Street, nearly 300 people have been altered out of a home since 1977.

The tenants and the city do have one rather ironic defense against BU's march up Commonwealth Avenue. In order to get HEFA funds, BU must use the apartment buildings strictly as dormitories (although HEFA says it could live with about five percent non-university tenants per building). However, for the buildings to be officially considered dormitories instead of apartment buildings (and therefore eligible for HEFA funding), the university must get "change of use" approval for each building from the Boston Board of Appeal. This gets complicated, since the board has been denying many of BU's change-of-use applications on the grounds that the university should come up with a master plan for its expansion and, in some cases, promise not to evict current tenants. Still, the board in actuality has little more strength than Barney Frank's gentlemen's agreement with BU, and most parties await passage of Frank's bill for whatever relief it can provide.

The bill has been languishing since March 10 in the leadership-controlled Senate Committee on Bills in Third Reading. Senator Atkins is one of the few men who can summon it from its deathbed. He was unavailable for comment.

Letters

to the editor and other people

FARRINGTON'S VIEW

Your article (April 22) regarding the Park Drive Pre-Release Center in the Fenway and my "release" as its superintendent was refreshing, albeit somewhat perplexing.

It was refreshing because it provided an excellent account of the Center's history in the Fenway and it shed some light on the issues surrounding my dismissal. Clearly, as you stated, the Center was a success solely because of its acceptance by the enlightened and warm people who live in the neighborhood.

It is perplexing because statements such as the following are contradicted by others:

— "But the question of why Farrington was fired was never answered."

— "Farrington succeeded, perhaps beyond his dreams."

— "What Farrington did best, nobody does better. He leaves behind him a pre-release center that is a proven success."

— "If the DOC ever decides to open another center in a neighborhood, there is only one man it should ask to open it: David Farrington."

What does it mean, then, to say that "with Farrington's strength came weaknesses. And these, it seems, led to his dismissal. So this is not so much the story of a man of unbending principles who was destroyed by a cynical system as it is the story of a man who leaves behind a noble legacy, but who leaves for good reasons"?

Mr. Hubner quotes Phil Brown rather extensively. Mr. Brown is a clerk to the DOC's associate commissioner, Mr. Lum. Their tenure appears to be predicated upon their ability to deliver jobs to the King administration representatives such as DOC Commissioner Hogan and Bob Thomas (the DOC's director of correctional industries), and to say it is something different when called upon to do so.

Your article indicates that the Center's superintendent is supposed to recommend a name from the list of persons recommended by an (affirmative-action) panel. This is not so, as evidenced by what was done. Paul Craven was appointed to the position by Lum and was never a candidate before the panel, to say nothing of not being recommended by it.

Mr. Lum says that he did not even know Mr. Thomas had a son, although we spent from 10:20 a.m. until 4:20 p.m. on September 27, 1979, discussing him and related matters. This is not unlike his statement at the public meeting that Sunday when he said he did not know that Paul Craven was a state representative's relative. Is this how he sustains himself in his position?

Upon leaving the center the night of my dismissal, Mr. Bishop (whom I had recommended for the position given to Mr. Craven) apologized for being the cause of my termination. I responded by saying that he was a pawn in a game of politics and that if it had not been him it would have been someone else. While some anonymous "former employee" suggests that "Dave was always playing those kinds of games," I would hasten to point out that it is most difficult to play Ping-Pong when your opponent is playing football.

It is a game. It started with the election of Ed King as governor. They call it "hardball politics," and Massachusetts has not seen anything like it since the days of Foster Furcolo. But Mr. King's appointments, legislative proposals, actions and non-actions are clearly designed to result in the building of new prisons. Massachusetts and its citizens will not profit from them, but those contractors with whom the governor has enjoyed an enduring relationship since his Massport days undoubtedly will.

And so will the agency politicians like Mr. Thomas, who told a mutual acquaintance, "Farrington is either going to play ball or he isn't. And if he doesn't, I'll have his fucking head."

Hardball is not my game — penology is. But my head has been delivered, and it will be a while before the politicians leave and the professionals return.

David Farrington
Shirley

John Hubner replies:

Mr. Farrington is right; Paul Craven did not go through the interview process for the job of head social-work supervisor, as I reported. As I also reported, Mr. Farrington himself ignored the standard interview process in recommending Scott Bishop for the position.

As for the "play ball" quotation: Robert Thomas denies making that statement to anyone, and I was unable to track down the "mutual acquaintance" to confirm it.

I leave it to readers to decide whether the statements Mr. Farrington excerpts are supported or contradicted by the story as a whole.

SUSPICION

Thank God for Alan Stern's review of *The Wicker Man* (April 29), which brought some semblance of sanity to the sheepish accolade bestowed by other Boston reviewers apparently bemused by all the advance hype. Unfortunately, I went to see this "masterpiece" shortly after it opened. After the first 10 minutes I was ready to picket the theater. *The Wicker Man* should have been billed as a film that is so bad it reverses itself and becomes a hilarious comedy. The sophomoric symbolism throughout the film was appalling. Britt Ekland's "dance" reminded me of those dying elephants which lurch earnestly towards the great elephant graveyards in Tarzan movies. Christopher Lee did his usual worst, walking through his lines with the arrogant posturing of someone trying to ignore his own absurdity. The Welles ought to be ashamed of itself for luring film freaks out into the night to view this crap. From now on, when a film wins a French film award, we should be instantly suspicious. After all, any group which consistently praises Jerry Lewis obviously has serious perceptual problems.

Robert Godin
Somerville

FAITH

To Alan Lupo:

As much as I enjoyed your tirade against advocates of prayer in the public schools (April 29), I don't think you should be so comfortable with the moment of silence that now begins the school day. Both Supreme Court school-prayer cases — *Engel v. Vitale* and *Abington Township School District v. Schempp* — noted that school-prayer laws were unconstitutional not solely because students had to participate (in fact, in both cases they were given the choice not to) but because teachers, agents of the state, had to organize the time for a religious purpose. Justice Tom C. Clark wrote in the *Schempp* case that "to withstand the strictures of the Establishment Clause there must be a secular legislative purpose and a primary effect that neither advances nor inhibits religion." I don't think the moment of silence can meet those strictures because it is a moment of silence *intended for prayer*; the law does not call for the teacher to arrange the time for daydreaming, and it hopes the daydreaming is peripheral. It doesn't force a teacher to pray or to read the Bible, but it does force her or him into the same unconstitutional routine. A moment of silence is better, but not good enough.

The irony is that even removing that act from the school day does not, and cannot, prevent a student from praying. The more bitter irony is that the religious conservatives who have got you on their mailing lists think prayer is such an enfeebled religious activity that it cannot elicit its own participants, and must be buttressed by the laws of a state. Those people have no faith in faith.

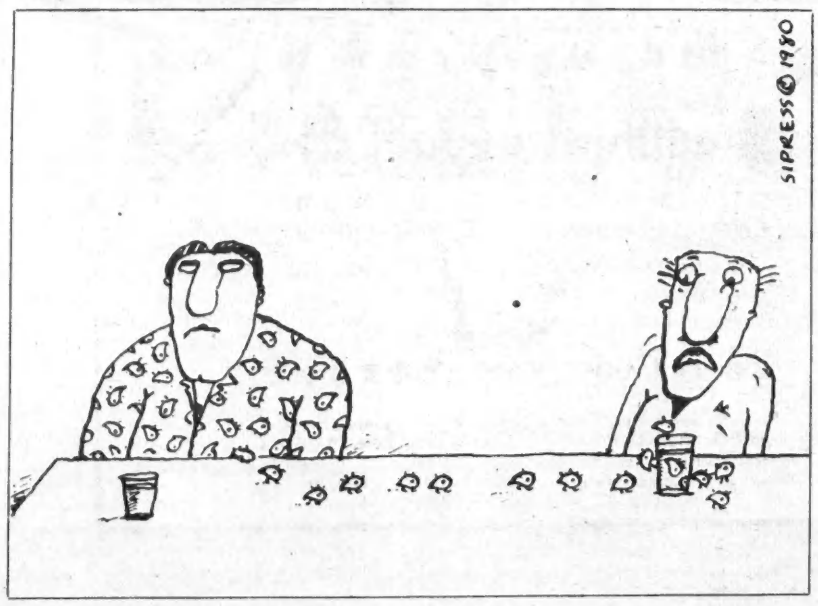
Lisa Deeley Smith
Jamaica Plain

STIMULATION

I have recently moved back to the Boston area from Portland, Oregon, after an absence of more than a decade. Upon my arrival, a friend advised me to read the *Phoenix*, as he was sure it would suit my needs. I took his advice and purchased my first copy a few weeks back. I am pleased to relate to you that I am very impressed with your journalism, along with your most comprehensive coverage of theater, films, etc.

Please continue to stimulate my mind, and thank you for being here.

John Paul McWilliams
Winthrop



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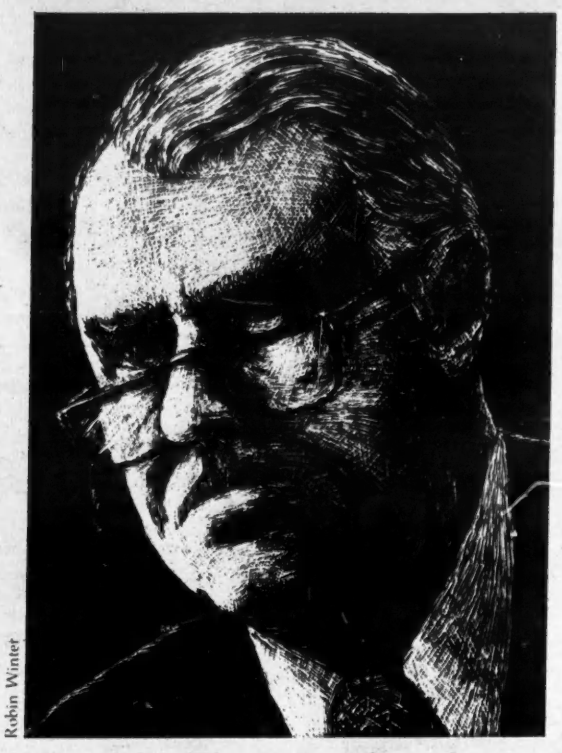
Civil offense: On Carter, Vance, and the 'deep disorder within ourselves'

by Marco Trbovich


Robin Winter

WASHINGTON – Spring embraces this city with inspiring grace, petal-bursts of color everywhere enveloping the bushes and trees. A sense of renewal breathes with the beauty of life so elegantly captured in e e cummings's poems.

Would that affairs of state hereabout reflected similar grace. But they do not, nor have they for some years past. Viewed through the microscope of daily media coverage, Cyrus Vance's resignation and Jimmy Carter's woes may appear no more than a momentary flap; yet in the brighter light of history, they may highlight the unraveling fabric of our liberal democracy, our ability to govern and be governed.

Walter Lippmann presaged this dour possibility a quarter of a century ago, when he wrote that "there is a deep disorder in our society which comes not from the machinations of our enemies and from the adversities of the human condition but from within ourselves." His admonition has suffered no loss of veracity over the intervening years.

Our instinct, when we are mired in the crises of contemporary politics, has consistently been to point the finger of blame. We have been doing it for more than a decade. Our view of public life is filtered through the distorting lenses of negativism and reaction. A set of principles on which to base our judgments is nowhere in sight. Instead, we indulge a form of pseudo-psychoanalysis, focusing on selected personality traits rather than on performance. As a consequence of this approach, we found Lyndon Johnson too devious, Hubert Humphrey too weak, Richard Nixon too cynical, Gerald Ford too common, and now, Jimmy Carter too pusillanimous. For their "sins," we cast them out of the temple one by one. Because we revere righteousness more than statesmanship, we offer our votes to politicians who play to our lust for rectitude instead of to our need for experience. That, if memory serves me right, is how we got Jimmy Carter in the first place: he came to us with a moralizing fervor that verged on being ludicrous, almost as comic as something from the morality plays ("Here come I, the valiant soldier, Slasher is my name. With sword and buckler by my side, I come to win the game").

The problem, of course, is that heroic knights make lousy statesmen these days. This we quickly learn, and we promptly condemn the men we've elected for failing to live up to our misguided expectations – as though our finger-pointing will obscure the striking similarity their foibles bear to our culture at large. Our politicians mirror the growing absolutism of our nation's proliferating factions. Their righteousness, like ours, becomes a matter of course. Hence Jimmy Carter is capable of saying, as he did just last Tuesday, "The political connotations of the holding of the hostages are not a factor with me."

There can be little doubt that his statement, by its very unequivocal nature, distorts the truth and therefore deceives the public. We naturally find this condemnable. But does it not reflect the manner of our very lives? Who among us is not familiar with somebody who has knowingly deceived an insurance company or the IRS? Though these are seemingly inconsequential acts, they accumulate and gain the force of mores. Thus have we become a society of petty lies, a society, as Solzhenitsyn said, that insists on living at the extremities of the law instead of in its spirit.

And can our excessive moralizing in politics be anything more than the desire to project our private license onto the symbols of public life? Politics is not the only culpable realm. The desire for a collective escape from responsibility could be seen on a grand scale on the mall in Washington last week, where close to a quarter-million people gathered to profess a personal relationship with Jesus Christ. Distressed with the shabby attire of secular servants, guilty souls will inevitably reach for the hem of the gods. How else would Charlie Colson have so quickly discovered Jesus?

This is not an argument for overlooking Jimmy Carter's demonstrated failures; it is an argument for the return of civility to our public affairs, for making public life in the '80s an opportunity to practice the principles of the Enlightenment instead of the meanness of the Middle Ages. It is also an argument that coincidentally bears upon the future of Edmund S. Muskie, for he suffered more misfortune as a result of our political meanness than any politician of the '70s.

During the 1972 presidential primaries, an aide to former Sen. Eugene McCarthy was asked how he would characterize the major difference between Muskie and Sen. George McGovern. He thought for a moment and then answered wryly, "Muskie has a much more complicated theory of political compromise." He meant it as a compliment, but it became the curse of Muskie's candidacy. As with Hubert Humphrey's campaign in 1968, Democrats – especially the liberals among them – demanded righteousness at all costs, even if the cost was overwhelming defeat.

One can hope that Muskie will be treated more magnanimously during his service as Secretary of State. The thrust of political history over the past decade does not leave one sanguine. Nor have events of recent days. Even George Will, a columnist who, for better or worse, has routinely based his judgments on the principles of rational thought, reverted last Sunday to an incredible meanness when he said, while being interviewed on a local DC television show, that Cyrus Vance was the most pacifist Secretary of State in US history, that he had been so scarred by Vietnam that he was incapable of public service in foreign affairs. Aside from Mr. Will's convenient oversight of William Jennings Bryan, his comments stooped to the level of character assassination that has become common in political discourse. We should be thankful that he had modulated his remarks by the time he appeared on the *Today* show the following morning.

Yet the danger of disintegration in our public affairs remains, for if the rational voices of our society indulge such incivility, what hope have we for better from the less enlightened? Not much, one fears. And so it is not the uplifting sense of renewal that predominates on these sun-rich days, but the chilling question of a more ironic cummings refrain:

Buffalo Bill's
defunct
who used to
ride a watersmooth-silver
stallion
and break onetwothreefourfive pigeonsjustlikethat
Jesus
he was a handsome man
and what i want to know is
how do you like your blueeyed boy
Mister Death

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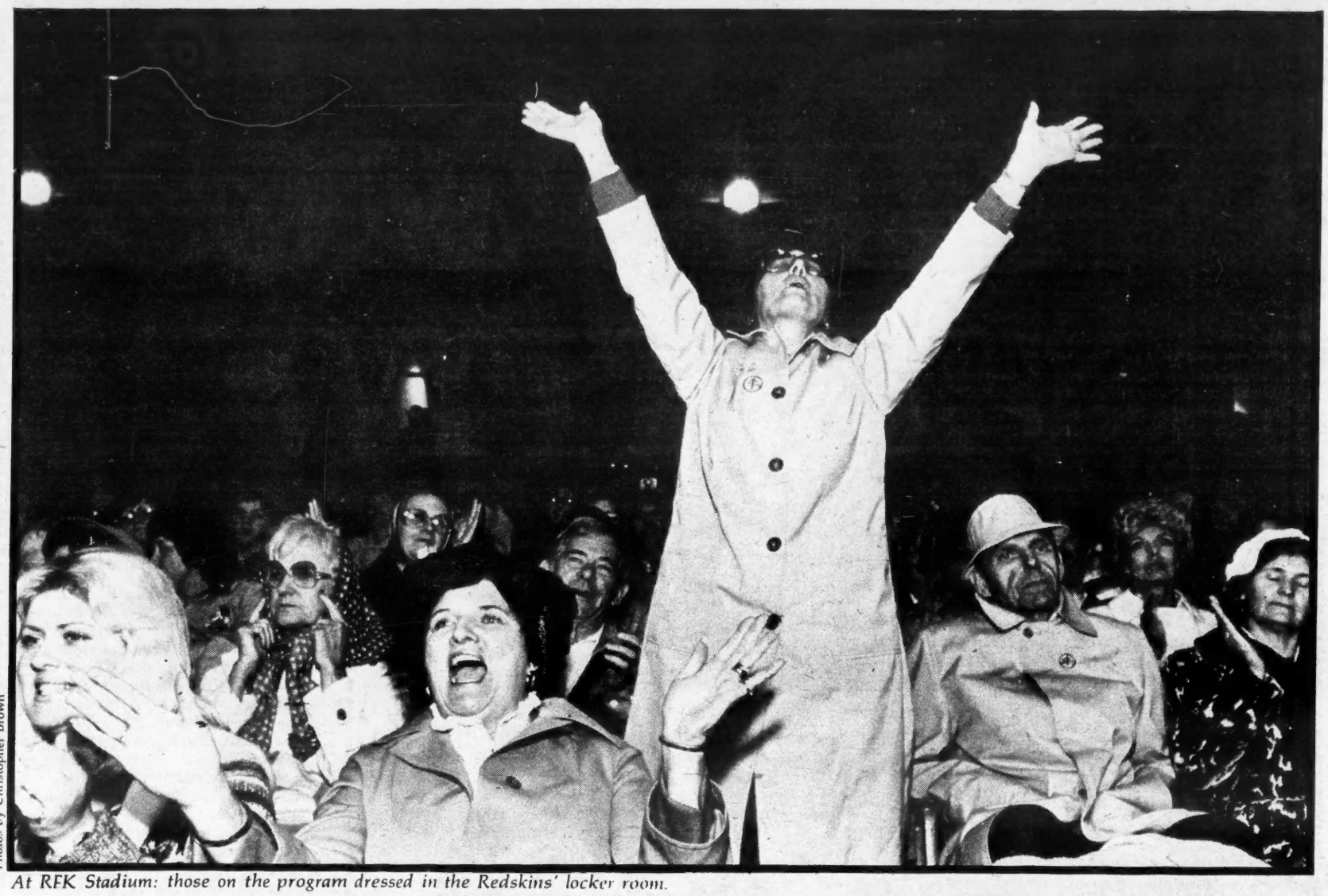


Photos by Christopher Brown

At RFK Stadium: those on the program dressed in the Redskins' locker room.

A pilgrim's project

And I saw the holy city: The word from DC

by Charles P. Pierce

WASHINGTON — After a few days here, you begin to wonder if this city will ever tire of the demonstrators who come to it with the same regularity exhibited by grammar-school tour groups from Maryland or the Tidewater. Further, you wonder why the demonstrators want to come at all, particularly in the spring and summer, when it seems that Pierre L'Enfant conspired to use humidity to stifle patriotic dissent by building his great project in a swamp.

Over the course of a recent weekend, for example, Washington saw two major anti-nuclear actions, a silent vigil in front of the vacant Iranian embassy, and a march on the Afghan mission, which took place only after a number of the participants spent the better part of the morning trying to find the place. Despite a steady, three-day drizzle, the city was possessed of more causes than the Hundred Years War.

More than a few grumbles come from the natives, who have to pay for controlling these things and who still remain unrepresented in Congress. But gradually, you see that the city's tolerance for such matters is quite logical. Washington depends vitally upon its tourist trade, and each demonstrator's potential for civic disruption is nearly balanced by his inclination to buy T-shirts and Jefferson Memorial paperweights. On his day off, between rallying on the mall against nuclear power and trying to shut down the Pentagon, activist David Dellinger toured the National Gallery of Art and finished up the evening nursing a Scotch in the Pink Elephant Lounge of the Hotel Harrington.

In Washington, every protester is essentially a tourist; at the height of the fervency of any mass gathering on the Capitol mall, there will be numerous instances of people along the fringes sneaking off into the Smithsonian. Those who stay are of remarkable fortitude. It's evidence of a strong willpower if you continue to listen to speeches even though every part of your body is crying out to go look at the *Spirit of St. Louis*.

The early arrivals for the Washington for Jesus program were unusually well-suited for this role. The event was scheduled to take place on Monday and Tuesday. According to the organizers, this was so that WFJ would fall on the anniversary of the founding of the Jamestown settlement and of what they called "the original dedication of this nation to God." (More than one cynic suggested that the odd scheduling was also influenced by the fact that the anti-nuclear people had already taken the weekend and that Washington for Jesus had found the city booked.)

Consequently, those coming to town for the "national day of prayer, fasting, and humiliation" had the option of arriving on Saturday and enjoying three full days of sightseeing before coming together on the mall. At first, they appeared to be no different from any of the other *auslaender* cruising up Constitution Avenue. Cameras jounced off chests. The men wore suits even though it was the weekend. Many stopped briefly in front of the Internal Revenue Service building to make bad jokes.

Farther down the sidewalk, however, they would stop again. Forming a circle, they would all hold hands. As you approached the group, you would become aware of a low mumbling from its center. They would not see you coming because their eyes would be closed.

It was difficult to get by. You had the choice of stepping off the curb or into some government-issue hedge. Eventually, you chose the hedge.

Trying to slip by, you bumped one of the children, jostling her slightly.

"Excuse me," you said.

"Praise the Lord," she replied.

Once past them, you realized that they had stopped at what was, for Washington, a very uninteresting streetcorner. There were no government offices around, nor were there any monuments of even the vaguest historical import. You wondered why they had stopped there. You wondered what there was to see.

All God's children: "You can't serve Jesus when you're wrapped in dead cows."

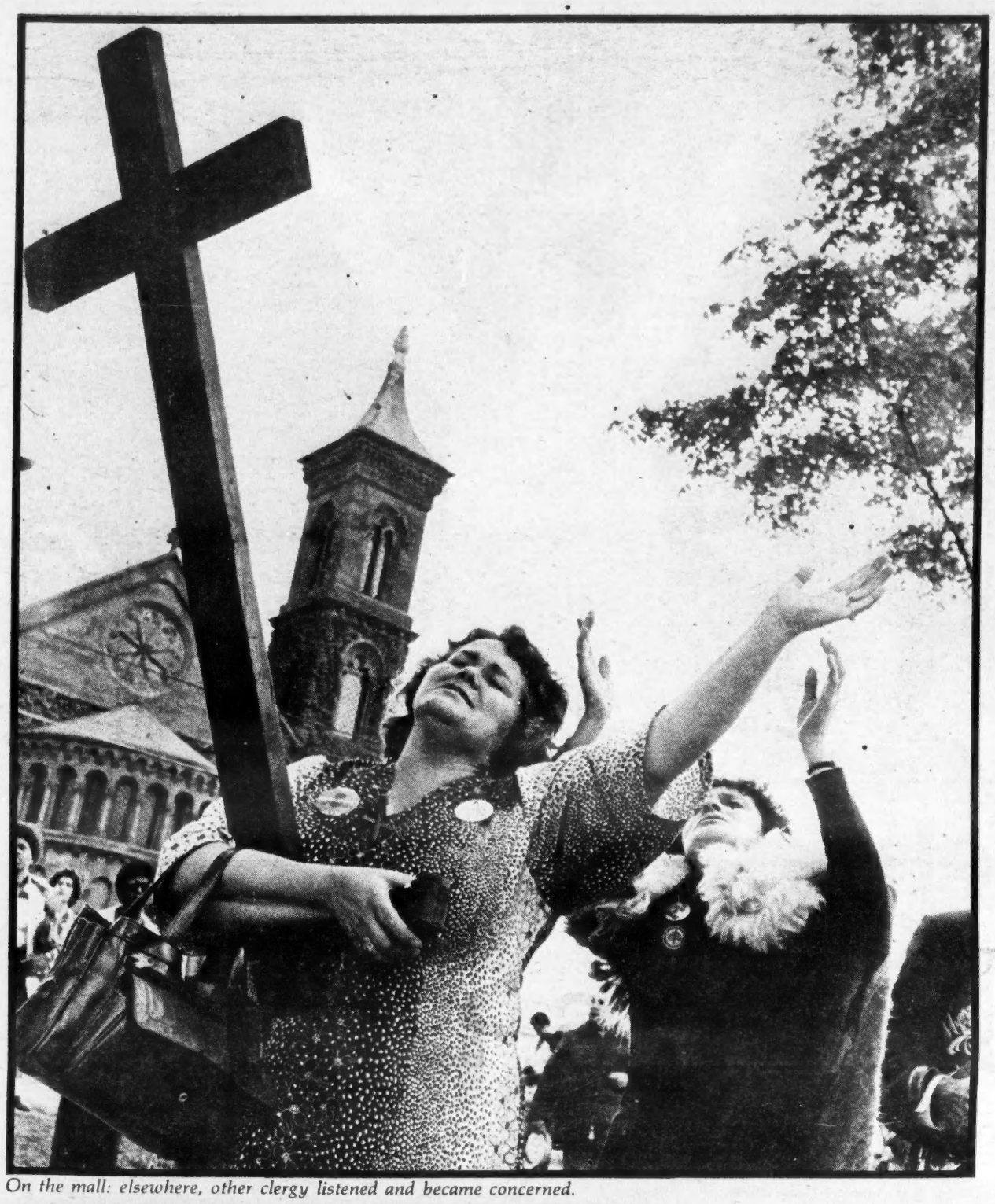
MONDAY

They were finishing up the speakers' platform and hanging the bunting around it. But no sooner was a piece of the decoration draped across the iron railings than the steady mist would cause the colors to run, until the red and the blue had come together in the white and turned it a pinkish purple.

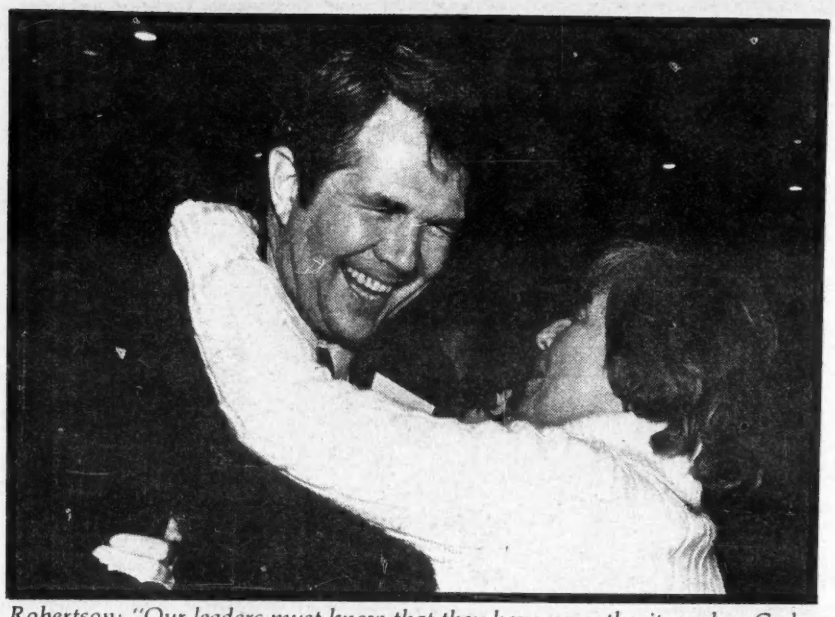
More and more people were coming by to look at the platform. Tomorrow it would be the stage from which a series of superstar preachers would call upon the nation to repent (albeit repent from a very limited choice of sins, about which more anon). Today, though, it was just another outdoor stage, as much ZZ Top as Increase Mather, right down to the speaker towers that rose above the fenced-in staging area. Many people stopped by the speaker towers to pray, heedless of the electrical cords that slithered up the scaffolding behind them.

The people told you that they had come to Washington in order to pray in His name. What became apparent, however, was that the name in question was not necessarily the same one that would automatically spring to mind.

It wasn't Jesus, son of a Nazarene carpenter, and first-century Jewish religious revisionist. And it wasn't Jesus, the benign, smiling figure from popular



On the mall: elsewhere, other clergy listened and became concerned.



Robertson: "Our leaders must know that they have no authority unless God gives it to them."

literature whom Hollywood directors insisted had a British accent and looked like Jeffrey Hunter.

Rather, the approximate spelling of the name in which the gathering had been called was J'HEEsus, the rising inflection in the middle syllable being perfect for the declamatory purposes to which it would be put for two days. It gave the impression of the slow turning of a radio dial, gradually coming closer and closer to the desired signal, arriving at it, and then sliding past. Whenever the Lord was called upon for the duration of the Washington program, it was always by the name J'HEEsus.

It became increasingly clear that the phrase "born-again" is now a permanent part of the language in contexts other than the strictly religious. If a baseball team suddenly begins to play as if its hands are flesh rather than the previously presumed pig iron, it is said to be born again. But evangelical Christians unquestionably made up a majority of those in attendance at Washington for Jesus. Any appearance of born again in the common parlance is entirely apt when applied to them.

One common element of the born-again experience is that it involves the sudden, dramatic entrance of a highly personal Christ into one's life. "I have a personal relationship with my Lord," said Mona, a young woman from California who spent most of Monday hanging posters for the event around the city. "I was at a gospel fellowship and God said to me, 'Mona, I have a kingdom to offer you.' From that point on, I knew the source of life. I have no doubts."

Others found Christ in more prosaic ways. "I was in a deep depression," said Lee Riggs. "And I felt like I couldn't live, or type, or anything else. Then I felt this heat burning right into my forehead. I was healed."

It was a placid crowd, assured in its beliefs and notably sympathetic to those who had not yet been called. It was a rare interview that didn't begin with the reporter's being asked if he had a personal relationship with Jesus. People developed their own way of handling this question; my own was to cast a comprehensive look around me and say, "Well, apparently not."

Sometimes, however, the answer didn't suffice. After one such interview, a woman followed me for about a hundred yards. "I just want to say," she told me, "that even if I never see you again, and I probably won't, I love you. And I hope Jesus comes to you." She was crying at this point, and embraced me. "I'm sorry," she explained. "But I get emotional every time I meet someone who doesn't know Jesus."

The statement is no little indication of the attitude of the born-again. It is friendly, open, warm, and ultimately exclusionary. There are those who know the Lord and those who don't; no middle ground at all. It is not elitism, because anyone can open himself to the Lord; but it's hardly like joining the Book of the Month Club, either.

"Anyone who has not accepted the Lord as his personal savior," said Lee Riggs, "is working for the powers of darkness, even if they don't know they are."

It was in this spirit that the people in the blankets showed up. There were about 20 of them, carrying sleeping bags and walking barefoot, and they took up a place on the ground on the north side of the mall.

Right from the start, they began to harangue people. Loudly opposed to sex, greed, and materialism, they left no one who dared to pass go undenounced. This may not seem like much, but consider: you are walking down the mall with your new girlfriend. Arm in arm, you stroll toward the Washington Monument. She chats amiably about her new job. Everything is going along fine, and then somebody in a blanket points at her and calls her the "whore of Babylon." It's enough to curtail substantially any romantic mood.

"You better remember what Jesus said, man," bawled one of them. "Anyone who looks on his sister with lust has already committed adultery with her in his heart." Calling themselves the Christ Family, the group practices strict vegetarianism and denounces the slaughter of animals. Thus someone wearing shoes was an immediate target: "You got death all over your feet, brother," he was told.

As the afternoon went on, a number of people in town for the rally drifted over, but they weren't treated any better than several heathen joggers had been. One young woman from Vermont had been reduced to tears. "All I said," she explained, "was 'Praise the Lord,' and then, BOOM!" Two of the group had called her a "whoremonger" and an "idolator."

Spirited discussion was struck up. Several of the onlookers questioned the scriptural interpretation upon which the group's beliefs were based. They were called liars. "Harlots of Babylon are a dime a dozen," one of the group proclaimed, meaning that things had gotten substantially cheaper since the days of Nebuchadnezzar.

"Satan," one of the onlookers shouted, waving a Bible, "leave this man!"

"You're clothed in death, man," answered the subject of the proposed exorcism.

The crowd began to grow. Several people began to laugh at what the blanket people were saying. "It's not stupid if that's what they believe," one man said. "Shut up. If you're going to listen to them, listen to them, and don't laugh."

It was interesting, the gentle isolation of the born-agains taken one step further: they themselves were being told that they didn't know Christ, and a few of them were wondering how to take it.

It was at this point that a woman decided to be a peacemaker. She was markedly unsuited to the task. Not only was she wearing leather shoes and carrying a leather purse, but she had on a leather coat as well.

"I love you, darlin'," she said to one of them. "I know, if you were my baby, I wouldn't want you out here like this."

The man recoiled from her touch. "Split, witch," he said.

"Look," she persisted, "your feet are turning purple. Are you sick?"

"Split," he said. "You're a witch."

"I don't care what you call me," she said, "I still care about you."

The man looked her up and down. "Hey, sister," he told her. "You can't serve Jesus when you're wrapped in dead cows."

* * *

That night the focus of the event shifted from the mall to Robert F. Kennedy Stadium, the scene of an all-night youth rally and prayer vigil. Later counts would place the crowd at 30,197, which means nothing except that God, like politicians and football teams, has a perfect right to pad his crowd figures.

The rally was a disorienting experience for all of those not attending as participants. Arriving early, and being unfamiliar with the stadium layout, I went off looking for an usher. At the top of the ramp, I spotted a man in a blue armband.

"Are you working this thing?" I asked him.

"Sure," he said. "What can I do for you?"

I sighed in relief. "Thank God," I said.

"Amen," said someone behind me.

The response totally unnerved me. "Jesus Christ," I blurted.

"Right on," said another voice.

I fled into the press box.

There was little solace there. The secular press, as we came to be called, was in a decidedly odd position. We were among people who were convinced we had come only to ridicule them, and who also looked upon us as men and women to be saved as much as talked to.

In addition, it was beyond our ken as to what to do during an interview when the

Continued on page 16

Photos by Flint Born

Competing interests

Orders of business: Can the US meet the challenge made in Japan?

by John Hubner

I came of age in the '60s assuming that corporate America was the enemy. Big business exploited labor, polluted the water and air, and sicced detectives on Ralph Nader. The immense profits American corporations made on the Vietnam War were matched only by the magnitude of the suffering. Richard M. Nixon, the candidate of corporate America, was proven to be, among other things, an inept fascist and a goddam crook.

My rage at the establishment lost its edge after Nixon resigned. (I'm not sure why; perhaps only the truly obsessed can sustain rage.) And looking back, some of the ideas I had seem reflexive and pretty simplistic. But basically, I haven't changed. Had I doubts about that, they were eliminated last weekend (April 25 and 26) as I covered a corporate summit at Harvard, called the "Conference on U.S. Competitiveness."

Friday morning, there were more heavyweights gathered in Ames Courtroom on the Law School campus than there are at the finals of a Sumo wrestling tournament. The gray-haired gentlemen who sat in the first row were Senators Abraham A. Ribicoff (D-Connecticut) and Lloyd M. Bentsen (D-Texas). The senators seemed as animated as high-school go-getters at an American Legion Boy's State. They kept popping out of their chairs to shake hands, chat, and scan the room. Sitting next to the senators was James M. Batten, a round-faced gentleman with heavy bags under his eyes, and chairman of the New York Stock Exchange.

In the next row, a large man was thumbing through papers in an enormous briefcase. He was Mark Shepherd, chairman of the board of Texas Instruments. Behind Shepherd sat a frail old man with thick glasses, a brown tweed suit, and gray socks that bunched up over his shoes. He was Lawrence Spivak, moderator of NBC's *Meet the Press*.

The titans from business, government, and academe had gathered to discuss what they believed was the primary problem facing America today: our increasing inability to compete in the international market that we once dominated back after World War II, when much of the rest of the world was in tatters. In 1953, the US had 32.8 percent of the world trade; by 1977, that figure had fallen to 17.8 percent One reason for the plunge may be that Americans stopped producing many high-quality products. What would you rather own, a BMW 530i or a Lincoln Continental? A Nikon or a Polaroid? About the only international markets the US still dominates are high-technology, agriculture, and, as you might suspect, fast foods. "McDonald's!" snorted the *New York Times*'s Leonard Silk. "Is that what we want to represent America in the international market? McDonald's?"

What does all this matter? What does America's collapse in the international market have to do with you and me? Plenty, say the titans who gathered at Harvard. If the US keeps losing markets to foreign competitors, our economy will begin to shrink. We will not have jobs for the estimated 20 million people who will enter the labor force in the next decade. We will not be able to afford the social-welfare programs we have created in the last 20 years. The titans say that, eventually, we'll end up at one another's throats, fighting over smaller and smaller slices of the pie.

"The bottom line is that real economic growth is the glue that holds us together," said Texas Instruments' Shepherd. "If economic growth slows precipitously, the glue begins to dissolve, and so does our society."

Sen. Ribicoff put the problem in even more apocalyptic terms. "The decline in our international economic strength," he

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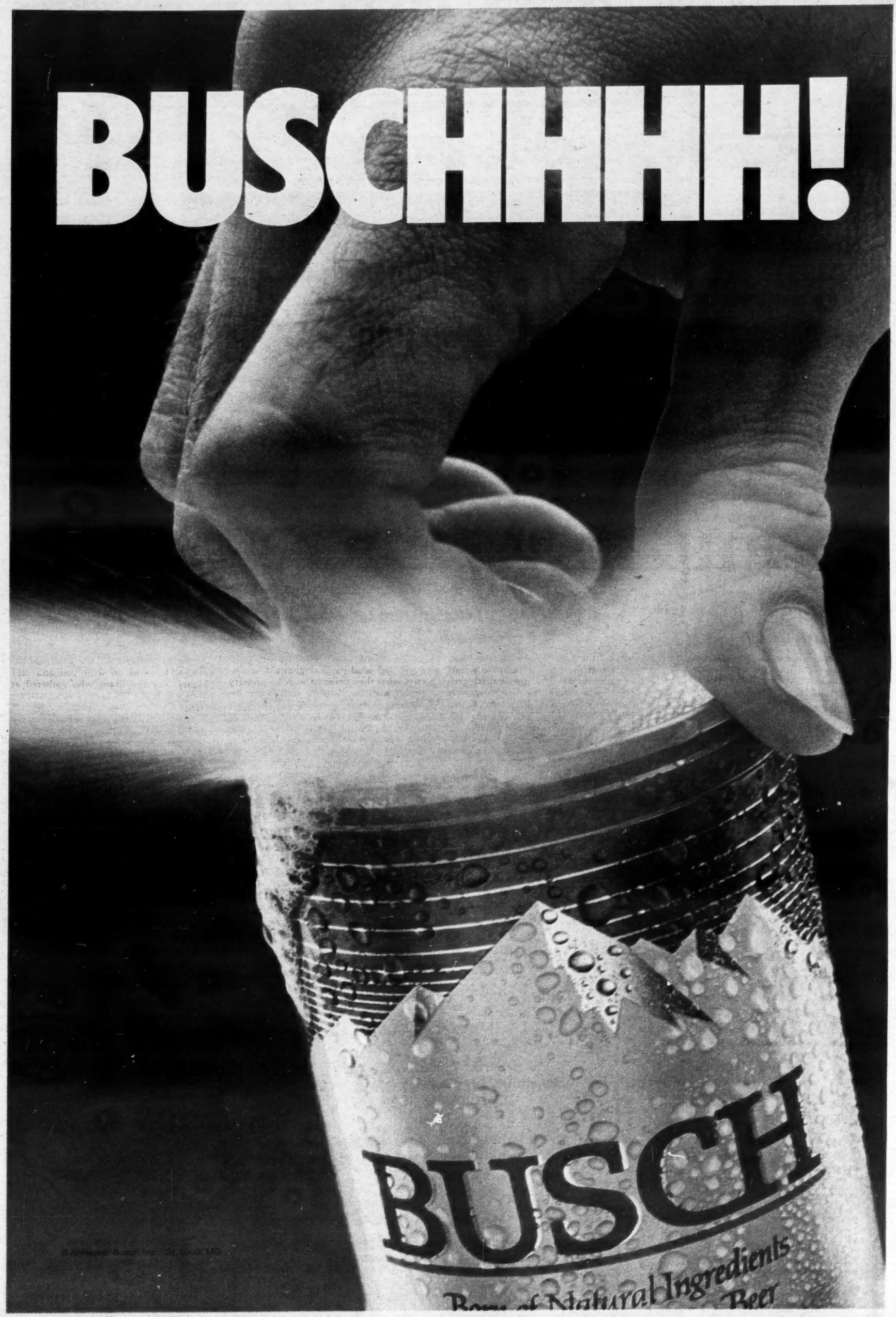
William Batten of the New York Stock Exchange and Henry Rosovsky, Harvard's dean of arts and sciences: can we follow the Japanese?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Business

Continued from page 8

said, "is as threatening as military action to a safe US and a healthy Western world."

The titans are as determined as they are panicked. Goddammit, they muttered, the Japanese turned their economy around. (Not too long ago, Japan's major export was carnival prizes — remember when "Made in Japan" was a gag line?) Now it's time we Americans turned our economy around. The titans want America to adopt "the Japanese model." If we do, we are going back to the days of Herbert Hoover, when the business of America was business. That's what they were saying at Harvard last week, though not so succinctly. The Competitiveness Conference was the first step toward designing a policy that will return America to *laissez-faire* capitalism. The rest of us are going to have to decide if we will let the titans do it.

The Japanese economy is one of the wonders of the modern world. Japan sells more watches than Switzerland, more cameras than West Germany, more radios and TVs than the US. Its auto industry is killing ours. Last year, the US exported some 50,000 cars; Japan exported five million. The Japanese economy is so diversified that that nation leads in the exportation of bicycles, motorcycles, pianos, and machine tools. What really scares the titans is that the Japanese are moving into areas the US has always dominated: calculators, computers, and copying machines. "With the new jet airplanes now being produced, Japan promises to be an effective competitor in airplane production," said Harvard sociology professor Ezra Vogel, author of *Japan as Number One*, a definitive book on the Japanese economy. "Over the next several years, Japanese growth rates are likely to be two or three times those of the United States," Vogel said. "In industrial production, the differences will be even more striking."

The foundation of the Japanese economy is a cozy relationship among business, government, and labor. There are solid reasons for business-labor relations' being better in Japan than in the US: "Japanese workers are more convinced that their companies will endeavor to look out for their interests," Vogel said. "They know that the lifestyle of high officials is not too much different from their own (in the US, 20 percent of the population earns 46 percent of the income), and that high officials will sacrifice when the company encounters difficulties."

Huge Japanese companies like Mitsubishi and Kawasaki function like extended families. The family structure works because the Japanese laborer believes the company exists for him. "In America, managers run corporations for the stockholders," says Robert Wood, a financial journalist who is currently writing a book on Japan. "In Japan, managers run corporations for the employees."

The Japanese laborer has much more input into the production process than does the average American laborer. Japanese laborers form "quality-control circles," in which they discuss with management ways to improve production. The American laborer, on the other hand, is all too often regarded as an organic extension of his machine.

American businessmen and labor leaders aren't talking about implementing some of the things that have made Japanese laborers so productive. In fact, they're hardly talking at all. Of the approximately 125 heavyweights at the competitiveness conference, only five were from labor, and

Continued on page 24

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Furthermore...

Home is where the heartache is: Vietnam veterans

by John Hubner

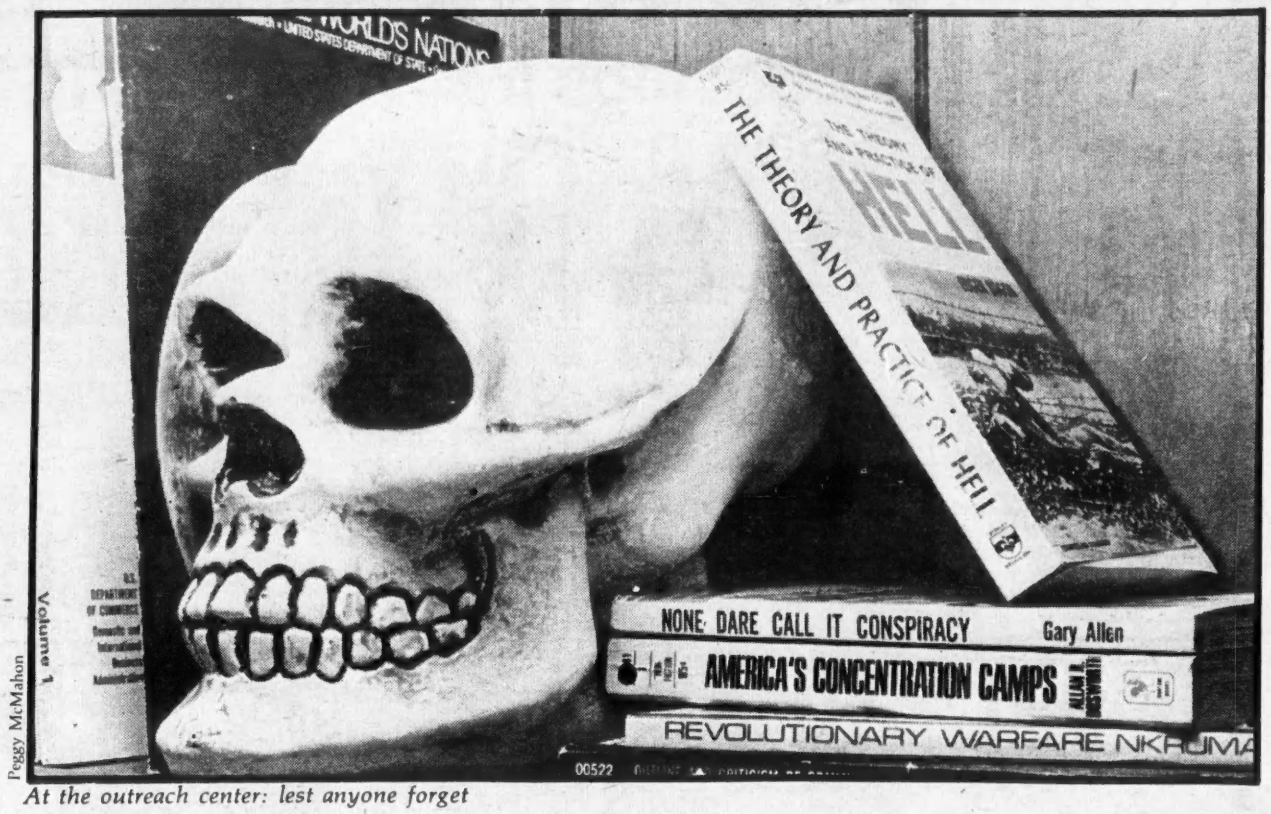
Among the many plagues it brought, the Vietnam War gave us a new disease, a psychiatric infirmity called Post-Vietnam Syndrome (PVS), a collection of symptoms unique to the Vietnam veteran. To give you some idea of what PVS means in non-clinical terms, I'm going to tell you a war story.

Eddie K. is a good-looking guy in his late 20s with styled hair, blue eyes, and the overdeveloped arms and chest of a weightlifter. He's in great shape, but every 10 minutes or so, he winces and slowly lifts himself out of his chair. He has had back problems ever since he was shot in Vietnam.

He's from D Street in Southie. Everybody around there knew him because he was a terrific baseball player. Like almost everybody else in Southie in 1965, Eddie was also a terrific patriot. "Three guys came down to Southie to burn their draft cards in front of the courthouse," he recalls. "We were waiting for them..Soon as they lit the cards, we charged and pounded the shit out of them. The cops turned their backs and applauded. We thought we'd done the right thing. We'd taken care of three commies over here. The next step was to go to Nam and take care of the commies over there."

Eddie enlisted in the Marines. During boot camp at Paris Island, he found a buddy. Lou was from Quincy, from a working-class family like Eddie's. By the time they got to Vietnam, they were inseparable. They went out on patrol together, and on leave together, too.

They were fording a stream one afternoon when they were ambushed. Lou was in front of Eddie. They both threw off their grenades and made it to the opposite bank. Lou got there first; when Eddie arrived, Lou grabbed the end of Eddie's M-16 to pull him up the bank. Eddie's thumb slipped off the safety. He fired one round. It hit Lou just under the heart.



Peggy McMahon

At the outreach center: lest anyone forget

"It took him 15 minutes to die," Eddie says. "At first he was in shock. Then he came out of it. Over and over he said, 'I don't want to die.' And then he died. I went berserk."

Machismo kept Eddie from dealing with Lou's death while he was in Vietnam. He believed that a man had to keep hold of his feelings. "I didn't face the pain," he says. "I was too busy trying to be a war hero. I could have been transferred to a non-combat job, but I went back to my unit at my own request."

He was wounded in combat a short time later; a bullet went through his arm and collapsed a lung. Then he got malaria. He was shipped back to the States and given a medical discharge. Eddie began showing signs of psychiatric problems soon after he was discharged. There was no one he could talk to about Lou's death. He tried telling his father, but his father told him not to speak about it. The guilt was intensified by his realization that the war made no sense. As the months went by, the guilt and anxiety kept building. "I tried to drink it away," he says. "I was a wild man. I got into a lot of fights. Every minute of the day, I was dying."

Eddie got married and moved to Belmont, "to get away from Southie." He did not work for five years. His wife supported him; he spent most of his time reading psychology textbooks, trying to understand what he was feeling. He was also drinking a lot. "The only time I went out was when I was drunk enough to feel

Continued on page 14

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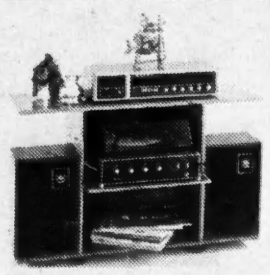

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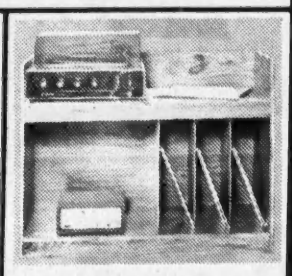

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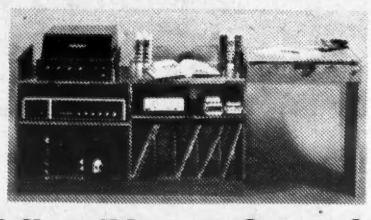

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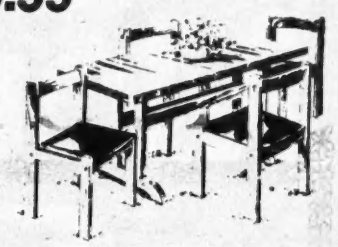

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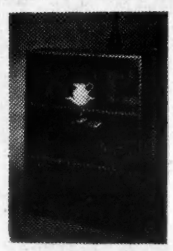

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Vets

Continued from page 12

confident," he says. "I'd go to a bar and drink some more, and then I'd realize how miserable I was. If somebody looked at me wrong, I'd want to fight." Eddie was arrested for drunken driving, for driving without a license, and for illegal possession of a handgun. He and his wife were divorced after five years.

He kept making stabs at doing something about his problems. Once when he was drunk, he called Lou's mother. "She told me to come over," he says. "She wanted me to see Lou's room. She hadn't touched anything since Lou left for Vietnam." Eddie never went.

One day, he visited Lou's grave in Quincy. "I said, 'Lou, listen, my life's been crazy since you died. I'm sorry it happened. I'm sorry it was you. But I'm glad I'm alive!'"

Eddie went into psychotherapy and entered Northeastern at the same time. Therapy wasn't easy; there were times when he went on heavy drunks and ended up facing the cops in the middle of the street. But piece by piece, he put himself back together. Last year, he earned a bachelor's degree in criminal justice. Now, he is a counselor at the Vietnam Veterans' Outreach Center. His psychiatrist recommended him for the job.

Today, Eddie says this: "There comes a time when you have to go on with your life. It took me about six years before I could start living again."

* * *

Andy would like to be able to make a similar statement some day. Now he can't; he is still bitter. He slumps on a couch in the outreach center, on Tremont Street in the South End. "They never gave us a party for coming back alive," he says, his voice on the edge of a sob. "I'm still lookin' for it. Every goddam city in the country should've had a big goddam celebration when the war ended. There should've been fireworks."

He's right, of course, but that isn't the point. The point is that Andy is fat, his clothes are filthy, and his eyes burn with a startling intensity. He is suffering from what is called PVS.

When Bob Seger's "Against the Wind" comes on the radio, he stops talking, but doesn't listen. The "Wish I didn't know now what I didn't know then" goes right past him.

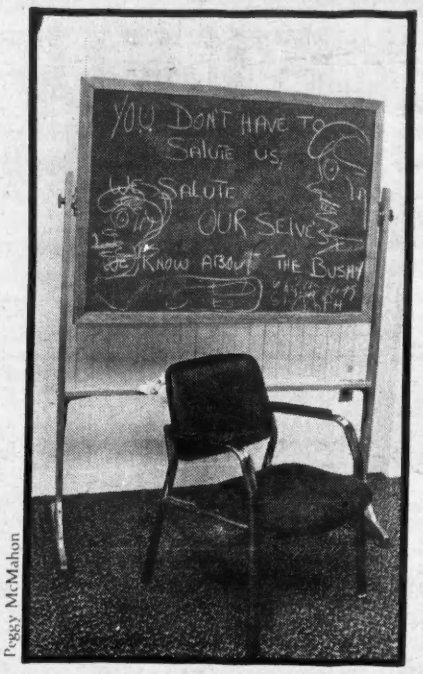
The song ends, and Andy continues to stare at the floor. Finally, he looks up and points a finger at me. "This country," he says slowly, "this goddam country has no respect for its soldiers. Those guys who are so hot to go kick the shit out of Iran, they ought to talk to Vietnam vets before they volunteer."

The Vietnam veteran, like the American Indian, has been forgotten. We have forgotten them. Once in a while, they both come back into vogue. When a book like *Bury My Heart at Wounded Knee* or a movie like *The Deer Hunter* captures our imagination, we all agree that Indians or Vietnam vets have been through hell on earth, and we feel sorry, or motivated to do something, or guilty. Time passes, and we forget again. Today, we seem to have come to a tacit agreement that there's not much we can do for Indians or Vietnam vets. The Bureau of Indian Affairs is a disaster; the Veterans' Administration is little better.

Which is why the outreach center is important. It belies the VA's image of incompetence and indifference. Though the center is sponsored by the VA, it was moved out of the VA hospital last February because so many Vietnam veterans hate and distrust the VA. The center is staffed by six Vietnam vets, four of whom have won Purple Hearts.

"Our primary function is adjustment counseling," says Les Markovitz, a counselor at the center. "We're here to share the pain. We sit down and listen to guys who haven't opened up in 12 years." In addition, the counselors help get vets jobs, do vocational counseling, get vets into college, get discharges upgraded, and deal with alcohol and drug problems.

The rest of us forget that Vietnam veterans have had to overcome problems other American soldiers never had to face. Thousands of GIs came home shattered after World War II, but they came back to a grateful country and heroes' welcomes. Cities and towns all over America erected monuments to their war dead. Movies and TV programs like *Victory at Sea*, *Air Power*, and *The Big Picture* portrayed the war as an epic struggle between good and evil.



Peggy McMahon

It's not "news" anymore, but Vietnam veterans came back to an angry, divided country. It was left to "crazies" like the Birchers to honor them. How could we celebrate the end of the war? The lasting image of World War II's end is of the Japanese generals' signing the final surrender on board the *Missouri* while MacArthur watches, triumphant. The lasting image of Vietnam is of the frenzied crowd of Vietnamese, our allies, fighting to board the last helicopters lifting off the roof of the American Embassy in Saigon.

The majority of the 100 or so vets who have come to the outreach center for help, the way Eddie and Andy did, are suffering from PVS. Like the rest of us, Vietnam veterans have tried to forget the war (to "numb it out," as they say). Some have put the war behind them, but many have not.

"Vietnam is like a cancer," says outreach counselor Ronnie Lembro. "You can try to ignore it, but it's always there, eating away at you. Sooner or later, you have to deal with what you went through over there. If you don't, Nam will destroy you – five, 10, 15 years later."

Vietnam vets who suffer from PVS generally have been unable to purge themselves of the guilt and horror they brought back. We have turned the hard truths into cliches and feature stories and movies and TV shows now, but the hard truths remain. These men killed people, and they saw their buddies killed, and it was all for nothing. When they got home, they found that a sizable percentage of the population feared and despised them.

"Calley was on trial when I came back to the States," Lembro says. "We all shared his guilt. Whenever I told people I was a Vietnam vet, they'd say, 'Oh yeah, what'd you do over there? Smoke dope and kill babies?' I stopped telling people I'd been in Nam and kept everything bottled up inside. The rage built up over the years, until I freaked out and ended up in a mental institution."

Lembro cites studies and statistics that show "how badly PVS is hurting the Vietnam vet": about 30 percent of the men currently serving time in US prisons are Vietnam veterans; the suicide rate among Vietnam veterans is 25 percent higher than the national average; the divorce rate among them is higher than among any other identifiable group in the country; thousands of them have alcohol and drug problems; the unemployment rate among them is second only to that among black teenagers.

The magnitude of the problem transcends statistics, depressing as they are. It even transcends the sad fact that an outreach program was separated from the VA hospital for reasons of public relations. Perhaps the situation of the Vietnam vet is best illuminated by the president's decision not to declare a Vietnam Veterans' Week in 1980, as he saw fit to do one year ago.

Even Jimmy Carter has chosen not to remember what the vets cannot forget. ●

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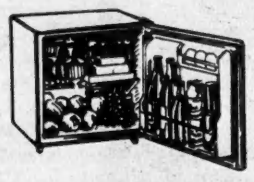

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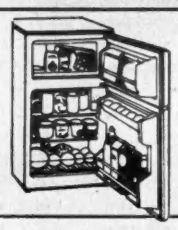

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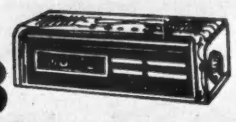

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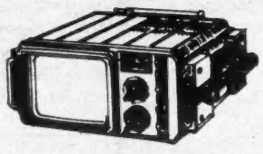

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NOMINATION FORM

1. Nominate as many individuals as you want. Please submit each entry on separate piece of paper.
2. Mail this nomination form, a copy or a reasonable facsimile along with a written description of the nominee's contribution & experience to the address below.
3. Feel free to attach extra information, such as newsclips and writings.
4. **NOMINATIONS MUST BE POSTMARKED BY MAY 10, 1980.**

I wish to nominate _____
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- **Describe nominee's contribution and the obstacles he/she had to overcome in making it.**
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Return nominations to: Sargent Shriver, Chairman
FRIENDS OF VISTA, 1214 16th St., Wash., D.C. 20036

Jesus

Continued from page 7

subject suddenly fell into prayer. It was at first awkward and then embarrassing. You felt ashamed to write any of it down.

The only journalists who seemed comfortable with the situation were the countless representatives of the religious media who were there. Indeed, had Christ had as many chroniclers as did this group of his followers, copies of the New Testament would now have to be transported by barge.

"Let's all stand up and praise the Lord together," Pat Boone was saying as I arrived in my seat in the press box. To my left, a reporter put down his pad and sought to hold my hand in worship. "No, thank you," I demurred. "I'm working here."

The night's program was composed of Christian speakers and entertainers. Some, in fact, were quite good, particularly a gospel group called Second Chapter of Acts.

As the evening went on, it was plain that a very specific group of political sins was to be the subject of much preaching and denunciation.

"I know a lot of you out there have had abortions," said Second Chapter's lead singer. "And I know the enemy has a grip on you of guilt. But come to God, and ask His forgiveness, and the enemy will have no power over you."

A few performers later, Rev. David Allbritton, a youth evangelist from Florida, told the crowd that "I stand for right and wrong. And God made Adam and Eve, not Adam and Steve."

Those participating in the program prepared for their appearances in the Washington Redskins locker room. Gospel groups tuned up. Redskin wide receiver Danny Buggs wandered about, blissfully unaware that his team was at that very moment gearing up to peddle him to the Tampa Bay Buccaneers. In one corner, Barry McGuire was tuning his guitar. McGuire, whose 1965 hit "Eve of Destruction" is still the only Top-10 record in history whose lyrics specifically mention both the Jordan River and Selma, Alabama, has become a regular on the Christian entertainment circuit.

"I still do the song," he said. "In fact, it's probably more relevant today than it was back then. I think that if America is going to survive, the only hope is a release of God's grace. Just look at what's happening. You've got a totally decadent society and totally ineffective religion. What's there to be jubilant about?"

McGuire got up and left the room. On his way out, he passed the corner where one of the members of Second Chapter of Acts was asking a member of Candle, another of the night's musical groups, for her phone number.

* * *

Outside in the stadium, the people stood in the rain and prayed along with the featured guests. Arms outstretched, faces turned skyward and dripping, people formed impromptu prayer circles in all sections of the stands.

Much of the secular media milled about in front of one of the dugouts, nervously cracking wise about the weather and cautiously returning the smiles directed toward them by the faithful. It was an edgy time; there was something there that the reporters couldn't quite understand. That bothered them.

I wandered up past the Illinois delegation. There wasn't much real work you could do; any interviews you attempted sounded the same. But there was always the hope that some one of these people could tell you a little

Continued on page 18

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Jesus

Continued from page 16

something more than that he had met the Lord one fine day, amen.

"PRAISE GOD" was flashing red and blue on the stadium's message board a few feet above a Budweiser sign. I turned to look at it, and bumped into a woman to my right.

"Sorry," I said.

"That's fine," she said. "Do you feel Jesus's presence?"

I looked around. "Apparently not," I said.

Her face fell, then brightened again. "Well, I do, because Jesus is in me." I looked at her. Her face was shining, but there was no balance wheel of human doubt there. It puzzled me. "Can't I know Jesus without being born again?" I asked.

She turned to a friend. "I don't know," she said. "Can he meet Jesus without being born again? No, I guess not." She smiled and drifted away toward the grandstand. I went back to the field.

A few minutes later, she came back down to talk. Her name was Kyle Scholle, and she had found Jesus while attending the University of Illinois. She was looking forward to doing a little sightseeing while she was in Washington. She took my arm. "I'd just like to say that I'm praying that you will find Jesus and feel the love that I feel right now," she said flatly.

On stage, someone was thanking God "even for the people who have thrown trash on the field, that they may pick it up so that we leave this city cleaner than it was when we came." The implication of the final words was clear and troubling.

Kyle was still standing there. I was angry at the speaker for the direction in which I thought he was leading genuinely good-hearted souls like this. I was also trying to be grateful, since Kyle had paid me what, for her, was the highest compliment in the world. She waved and ran back up into the stands. And I stood there with a thoroughly goofy look on my face, not knowing how to say thanks, or even if I should.

Christopher Brown

"They all looked happy, content in a peace they would never understand why others couldn't share."

TUESDAY

For four days, the organizers of the Washington for Jesus program had been trying desperately to convince the media that the event was not political. "It's designed as a righteous movement, not a political one," said founder Reverend John Gimenez. "We had no idea of political structure."

He was singularly unconvincing, particularly in the light of the widely

Continued on page 20

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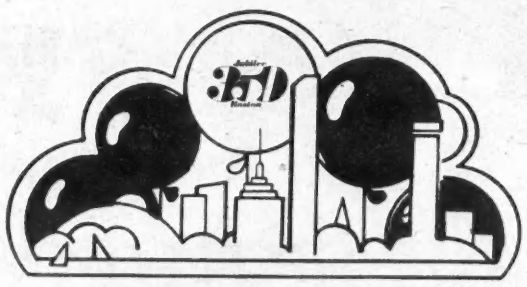

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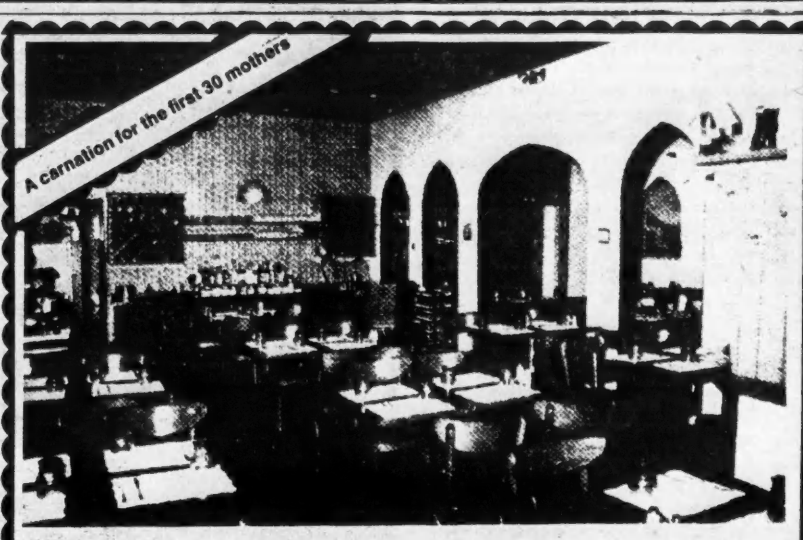

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Jesus

Continued from page 18

circulated "Christian Declaration," which Gimenez signed in January along with WFJ participants Pat Robertson (of the televised *700 Club*, and director of the Christian Broadcasting Network, the fourth-largest network in the country and Demos Shakarian.

Both Robertson and Gimenez stated that the declaration was abandoned as a blueprint for WFJ because the event had grown beyond the political sphere. Nevertheless, it provides an interesting insight into the ideology of the men behind the program. After specifically decrying homosexuality, abortion, and the abolition of school prayer, and further stating that "government has encouraged the atheistic enemies of God while often repressing the godly," the declaration then goes on to ask the leaders of the nation to "frame laws and statutes and ordinances that are in harmony with God's word. Repeal those rulings, laws, statutes, and ordinances which have offended him."

Involvement by evangelical Christians in the political process is increasing. The *Washington Star* reported that the influence of televised ministers like Robertson has effectively cowed many members of the Virginia State Assembly. And the Christian Voice, an evangelical lobbying group, has even taken to rating legislators (*a la* the Americans for Democratic Action) on a variety of religious matters such as the economic sanctions on Rhodesia and military aid to Taiwan. Interestingly enough, Paul Tsongas, Robert Drinin, and Edward Kennedy all received a rating of zero. Richard ("I took the money because I was working undercover") Kelly of Florida scored a perfect 100.

People began arriving on the mall about 6 a.m. Those who had spent the night at the stadium rode back on specially chartered subway trains christened the "Holy Rollers." Many carried banners. One woman wore a T-shirt reading, "In case of rapture, this shirt will be empty."

The preaching began at six. A sampling follows.

Jim Bakker, host of the televised *PTL Club*, received the loudest ovation of the morning. Bakker, who looks a little bit like a grinning amphibian, roused the crowd, his voice echoing down the mall. "It's time we chose to honor the God of Abraham, Isaac, and Jacob, and put prayer and the Bible back into public schools and into public life," he concluded.

Christopher Brown

On the mall: a personal relationship with the Lord

Reverend Morris Sheets talked of sacrifice. "We have sacrificed our lives on the altar of divorce; we call it humanitarianism. We are sacrificing our children on the altars of science, sending them to the demons of rock music and drug addiction. We look to OPEC for our problems, but we've forgotten what God has said: if you don't work, you don't eat."

Robertson came on about 10 o'clock. "Our financial system is on the edge of a precipice. Our young men and women face the specter of war. We worry about a hostile colossus with an awesome armed might that is dedicated to our destruction."

Around the mall, the prayer groups formed again. It seemed that the speakers were more a soundtrack than anything else. People were worshiping in their own way. They would applaud sentiments they agreed with, and pray when the speakers told them to, but they would often drift off into quiet meditation, their arms lifted in the now-familiar position.

Elsewhere in the city, though, other clergy had listened to the speakers and become concerned. The April Alliance was an *ad hoc* committee made up of liberal churchpeople who were worried about the political implications of WFJ. Mainstream clergy are growing increasingly nervous over the evangelical movement: because it emphasizes personal relationships with Christ, it cuts across denominational lines. "They have the religion," said Laurie DeLeon, who had come to Washington from Florida. "But we have Christianity."

"Religion is like washing your hands," agreed Kyle Scholle. "Religion is man seeking God. But man doesn't have to seek God; that's why God sent Jesus to man."

The April Alliance called a press conference for Tuesday morning. Finally presented with a real news event, the secular media jumped at the opportunity. A number of speakers, including representatives of the city's gay community and of the National Organization for Women, delivered prepared statements. Then the April Alliance came

Continued on page 22

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Jesus

Continued from page 20

up with its own preacher.

Dr. James Thinney, a Pentacostal minister, came to the end of his statement and rolled out the artillery. "I reject the idea that America needs to go back to God," he shouted, "because the America I know was never with God, unless God approved of George Washington owning slaves, Thomas Jefferson throwing one of his mulatto children into the Potomac, Puritans burning heretics at the stake, and Jim Crow ruling the South."

It was a remarkable performance, the equal of any on the mall. "I reject the idea that a day has been set aside for repentance," Thinney closed, "only to discover that it is not they who intend to repent, but everyone else who is told to."

From there, everyone trooped over to the official WFJ press conference, where Gimenez, Robertson, and William Bright, founder of the Campus Crusade for Christ, were to be interviewed. The secular press hammered at Robertson over the event's political implications. He repeated his claim that the Christian Declaration had no relevance to Washington for Jesus, but refused to divorce himself from its principles. "There is one ruler over man," he said finally, "God Al-migh-ty. We are told to pray for our leaders, but they must know that they have no authority whatsoever unless God gives it to them."

Just as someone was preparing to jump on this, a reporter for a Christian radio station prefaced his question by saying, "Dr. Robertson, we've heard a lot of the negative aspects of your ministry from reporters, but I'd like to deal with some of the more positive ones . . . ." From the front row, a man from a Detroit paper made exactly the kind of sound you would expect to hear from a man swallowing his face.

The conference finished up with Lin Neumann of the *Soho Weekly News* asking Robertson a pointed question about the Reverend's interest in Sen. Paul Laxalt's Family Protection Act. "If that isn't political," Neumann asked, "what is?"

"My wife and I have been married for a quarter of a century," Robertson answered. "We have four children and a loving family. To call that political is the height of folly. We have to go now." With that, the press conference ended. Neumann sat there perplexed for some time before leaving the hall.

Out on the mall, the sun had appeared and the heat was taking its toll on the early arrivers. Families slept together, curled up on blankets under the trees. One case of heatstroke developed near the Indiana delegation. The Park police arrived and began to administer first aid. Around them, a prayer circle developed and provided not only spiritual support but cooling shade as well. After a time, the man rose from the ground. He and Jesus split the credit.

"We are asking the Lord to put men in Congress who will work for the establishment of the laws of God," the speaker was saying, "and to put men in the courts who will act in accordance to the eternal laws of God." The people in the Indiana delegation were helping the stricken man get to some water. Others were praying. I couldn't tell if anyone was listening.

They all looked happy, content in a peace they would never understand why others couldn't share. They had found a logic to life that comforted them, but confounded them in its inability to spread itself over the nation despite its having talk shows. They were good people – better, one suspected, than many of the people they allowed to lead them. I recalled Kyle, standing in a dugout and telling me how much she wished I could feel the same love of Jesus that she had. I decided I would appreciate this.

As the afternoon lengthened, people along the fringes peeled away in groups. They went away into the city praising God, some to their buses, some to the subway, and some back toward the heart of downtown, passing on their way the National Archives where is preserved the First Amendment. ●

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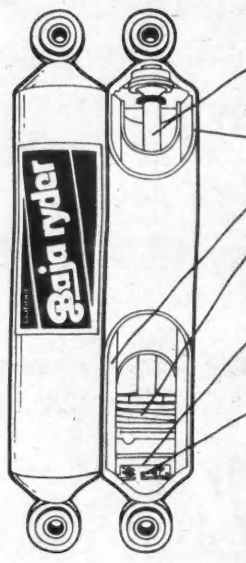

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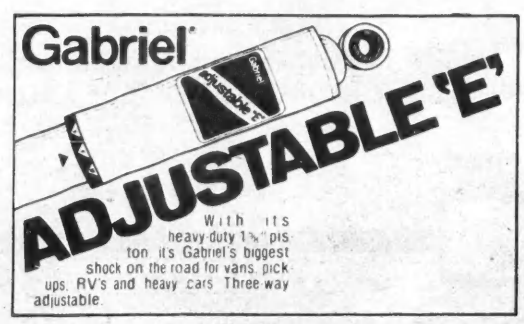

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WB RECORDS

Business

Continued from page 10

none of them ranked as high in his union as the executives did in their corporations. Conference organizers tried to attract first-rate labor leaders like Douglas Fraser of the UAW, but none showed.

"Labor doesn't trust management," said John Flynn, an International Brotherhood of Electrical Workers executive, who was one of the five union representatives at the conference. "If labor felt that management was serious about the problems we're facing, labor would be glad to sit down and talk. But right now, there's a lot of hostility because of the right-to-work law." Asked how much worse things would have to get before labor and management started talking, Flynn said, "A lot worse. Unfortunately, a lot worse." The business titans kept saying they had come to Harvard to "establish a national dialogue," but they were talking only to one another, and to politicians who were already converted.

Literally every comparison made between the Japanese economy and the American economy was unfavorable to the US. In Japan, business and government work together to establish environmental standards and business regulations. In the US, the government and business are often in court suing each other over some regulation. "The Japanese have seldom had to resort to expensive litigation to achieve environmental standards that are in many cases more stringent than our own," said Sen. William Roth (R-Delaware).

The Japanese tax structure encourages investment. The average Japanese saves 22 percent of his income, whereas the rate of personal savings in America recently fell below four percent. The Japanese have more money available to invest in capital and research and development. The average Japanese plant is completely retooled every 10 years, while the average American factory is retooled every 30 years.

The titans, rather reluctantly, I thought, criticized themselves for the short-term planning that is characteristic of American business. The first Japanese cars that came to the US overheated on the expressway and wouldn't start in winter. Nobody wanted them, and the Japanese auto industry lost millions. But the industry and the Japanese government had established a long-term plan, and they stayed with it. They kept pumping money into the industry until things turned around.

An American business is judged by its performance in the most recent quarter. "Managers are reluctant to devote scarce resources to research and development on new products that will pay off in the tenure of their successors," said Sen. Lloyd Bentsen. "When the senior executive finally reaches the top after years of struggling up the ladder, it's only a few short years until compulsory retirement. He wants the record to look good while he's on the job. He has a vested interest in the short-term success of his company."

To compete with Japan, the titans want the US to become more like Japan. First of all, they want a tax cut that favors business. The titans say that, since 1965, tax cuts have favored the consumer (the demand side) over investors and business (the supply side). Instead of the usual $2 in individual cuts for every $1 in business cuts, the titans want a tax cut that will return $1 to business for every $1 the consumer gets back. They want a tax cut of around $100 billion, and they want it in 1981.

Big business wants capital-gains taxes rewritten to favor the investor. They want to get rid of most anti-trust legislation. To recover capital costs, the titans want new tax laws allowing them to accelerate depreciation. They want tax incentives that will allow them to scrap and build factories. (Under one proposal, if a new plant is built on the same site as the old plant, the corporation would be able to write off the cost of the new plant.)

"We've got to do something to encourage investment and the formation of capital," said William Ballhaus, president of Beckman Instruments, a California aerospace giant. "We can't spend our way out of the mess we are in. But we can produce our way out."

Big business would also like to get rid of most of the regulations that have been enacted in the last 20 years. Senator Roth said that we must "move towards a collaborative, consensual approach to regulation that takes into account *all* interests — business, labor, consumer, government — not just the loudest." Read "*all* interests" as business interests. For example, Texas Instruments' Mark Shepherd recommends abolishing "US environmental and health standards, the vague Foreign Corrupt Practices Act, anti-boycott regulations, and human-rights embargoes." That's a "collaborative, consensual approach"?

I came away from the conference convinced that the American economy is in deep trouble and in need of fundamental changes. But can we trust the titans to make the decisions that are best for all of us?

"Of course you can," said Beckman Instruments' William Ballhaus. "We're not the enemy. We've all got to pull together to meet the challenge posed by Japan. Businessmen are basically investors, and investors are humanitarians. We create jobs. Our sole reason for existing is to upgrade the quality of life."

Ballhaus is a dynamic man. I had lunch with him and he is great company. But he considers Ralph Nader "a lightweight rabble-rouser like that guy (Barry) Commoner. Did you know Nader cost the auto industry $10 to $12 billion? He made them rush into emissions controls. Detroit would have done it intelligently, and it wouldn't have cost you and I so much money if Nader hadn't pushed them into it."

When the conversation shifted to Vietnam, Ballhaus produced arguments that were bankrupt 15 years ago. "If we'd fought that war to win, we'd have won," he said. "You can't fight a war with one hand tied behind your back. I said all along that we should have sent the Israelis over there to clean things up."

Our luncheon companion, J.A. Van Sant, a chief executive at General Steel Industries, seemed to agree with everything Ballhaus said. General Steel Industries is headquartered in St. Louis, but Van Sant said he "was in the vanguard of the movement to the Sunbelt." Van Sant is opening a new plant in Yuma, Arizona. I've been to Yuma, and it is a terrible town. When I told Van Sant that, he said, "I don't intend to live there." What about the jobs he was taking away from the St. Louis area? "That's not my area of concern," Van Sant said.

FBI statistics show that St. Louis has the highest murder rate in the country. I asked Van Sant why. "It's black people," he replied. "It's the non-productivity of black people. They're not happy, taking pot shots at the establishment. They don't want to work. It's impossible to get a maid. In my generation, everybody worked."

Comments such as these have little to do with American competitiveness, except, of course, to suggest that there might be reasons other than over-regulation, the Foreign Corrupt Practices Act, and the capital-gains tax for our declining position in world-trade competition. Maybe the corporate titans of Japan are simply brighter.

Maybe the corporate titans of America have had maids for too long. ●

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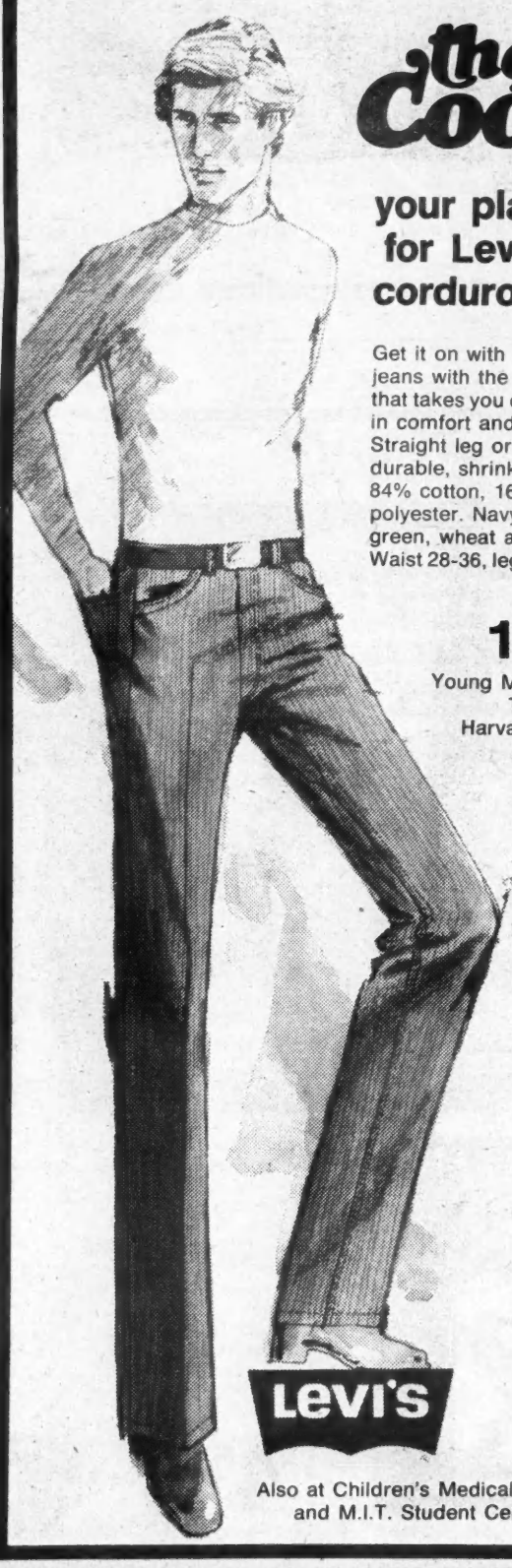

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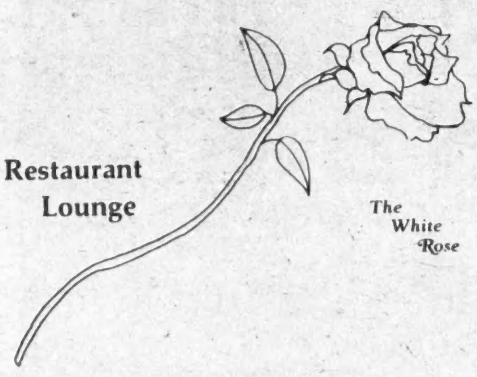

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Sporting eye

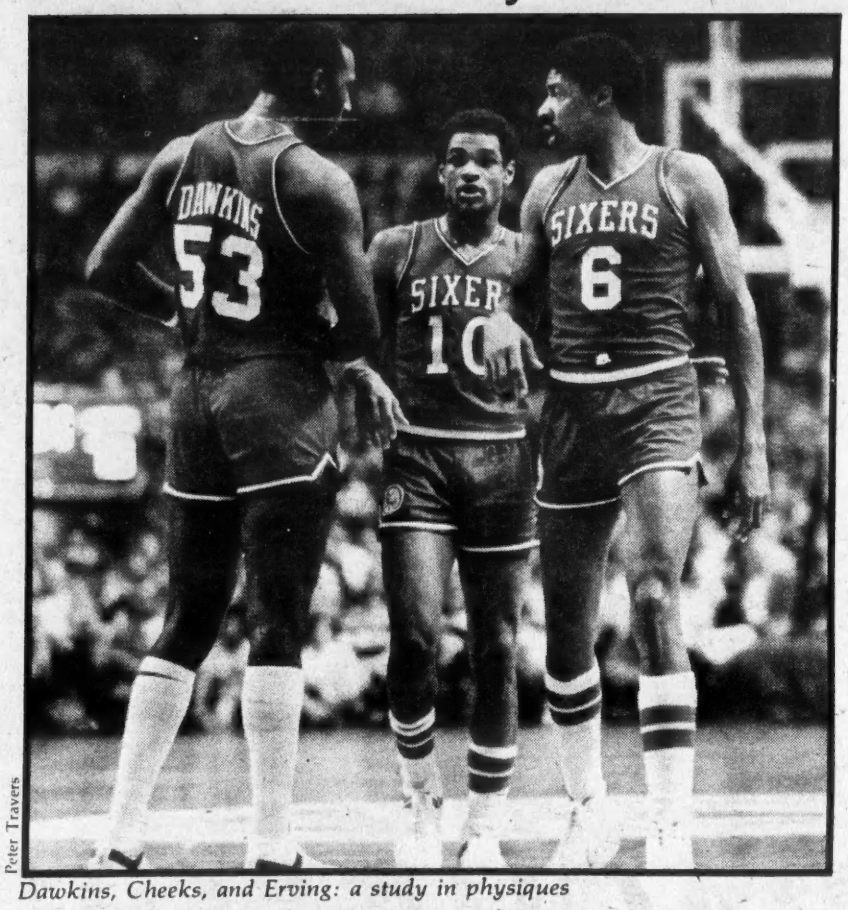
Then there were none: The Celts' early retirement

by Michael Gee

A common complaint about the NBA playoffs is that they're dragged-out affairs. But when a team nears elimination, a best-of-seven series suddenly seems short indeed. It was that way in the Garden last Sunday: at some point in the second half of Game Five, everyone in the place, including the Boston Celtics, became aware they were going to lose the game, and thus the series, to the 76ers. There was collective disbelief and dismay that a seven-month season could end so suddenly and with such a marked lack of drama. But end it did; Philly won, 4-1, in a playoff that promised fireworks but delivered only Fourth of July speeches.

The explanation for the surprise ending of Boston's basketball season is simple; they were just plain whipped, by a team playing exceptional basketball. By the end of that last game, the Celtics' offense had broken down to five men standing around, one bouncing a basketball, all having no idea what to do with said ball. The Philadelphia defense had achieved the ultimate objective, total demoralization of the enemy. And the Celtics had every right to be demoralized, considering that they failed to break the 100-point mark even once in this series. If you're getting only 90-plus points a game, the only way to win a playoff is to bribe the guy running the 24-second clock.

Hindsight wins every sports event, and this one is no different. A lot of people are now producing irrefutable truths about the Sixers and Celtics that no one believed two weeks ago, when the series was about to start. Larry Bird probably expresses the popular consensus of that time when he remembers that "I thought it'd probably be a seven-game series, close games and all, but with us having the home-court advantage I thought we'd win."



Peter Travers

Dawkins, Cheeks, and Erving: a study in physiques

This scenario proved inaccurate for two reasons: the Celtics failed to do certain things essential for their success, and the 76ers were nothing like the spectacular but erratic and unsound team people in Boston believed them to be.

Exhibit A in this latter phenomenon was, of course, Darryl Dawkins. Before the series, there was talk among some Celtic fans that the key to a Boston victory was having Dawkins get as much court time as possible, so horrid was his regular-season play against the Celtics. Instead, the guy columnists and fans (not just here) had been calling "Sir Sham" and "the Chocolate Blunder" was a major factor in the Philadelphia victory, doing everything a center should do for his team. As Bill Fitch said after the last game, "The one advantage they had on us — besides things they did well and we didn't, shooting and so on — were the big trees in the middle." It was an opinion Tiny Archibald and Chris Ford would certainly second.

Now, Dawkins's play in the past gave Philadelphia fans as much cause to doubt him as Bostonians, but I think a lot of people here simply never believed he could play basketball at all. In these parts, good basketball is all too often termed "Celtic" basketball, as if one team had invented and patented the right way to play the game. "Celtics" don't wear jewelry, of course, or become disc jockeys. They make lay-ups, and they do not break backboards. That someone could play basketball both flamboyantly and well is a notion that escapes too many Celtic partisans, despite examples like Julius Erving, not to mention Bob Cousy. This confusion of style with substance is worse than erroneous; it trivializes the accomplishments and talents of the athletes who did win championships in Boston uniforms.

All in all, every Philadelphia player exceeded most people's expectations (barring Julius Erving, who is expected to be perfect and was). When Bird's great shooting in Game 2 forced coach Billy Cunningham to take Dr. J off Larry, Caldwell and Bobby Jones did a fine job of neutralizing Boston's best offensive weapon for the rest of the series. By Game Five, Bird was wrung out. He shot a dreadful five-for-19 in that contest, and for once appeared to be wholly off his game. "I wasn't tired," Bird said, "but I played tired," echoing Jerry West's old maxim that "being behind is what makes people tired."

B. Jones was an offensive threat as well. The most opportunistic player this side of Gus Williams, he continually provided key sneakaway shots, offensive rebounds, and play-ending jumpers. When he hit a corner shot with one second left in the first half of Game Five, it confirmed the impression that Boston's luck and time had run out.

Everything the 76ers set out to accomplish, they did. They stopped Boston's running game completely, for example: after three quarters of the fifth game, the

Continued on page 30

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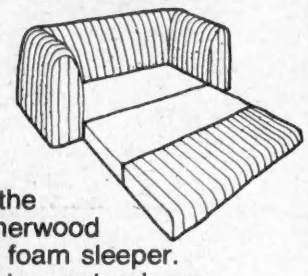

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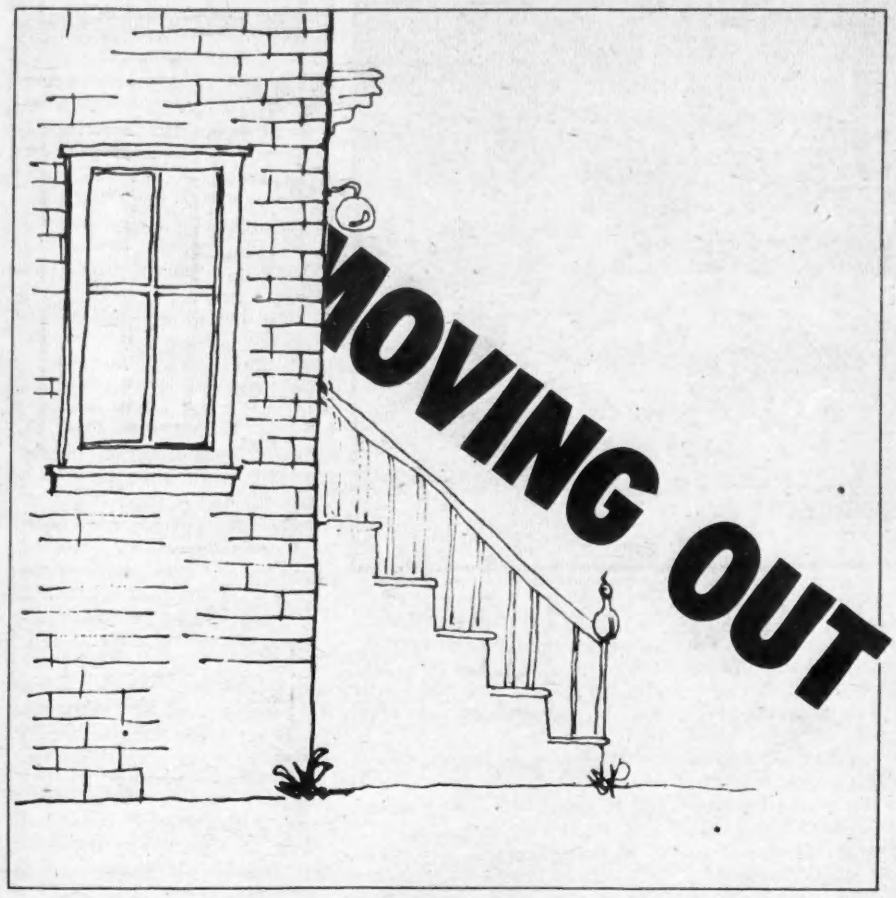

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Celts

Continued from page 26

Celtics had as many three-point baskets as fast-break baskets — one of each. The Sixer guards outplayed their Boston counterparts and, most importantly, handled the ball with deft precision. In past games, back-court turnovers by Philadelphia were the unfailing herald of a terrifying spell of Sixer chaos. For five games at least, Philadelphia erased its reputation for hustling, aggressive, but dumb play. It was the sounder as well as the superior team.

None of this came easily, however. The characteristic sights and sounds of this playoff were those of immense bodies slamming together. From Dawkins's rejection of Cedric Maxwell in Game One, through M.L. Carr's block on Erving in Game Three (which would have been a foul in a *football* game), through the 15 Philly shot-blocks in Game Four, contact was a constant in the series. As coaches like to say, both teams "paid the price," – but the 76ers, a study in physiques, had more to spend.

* * *

When it was all over, the horde of press types who had followed the series went to the Celtics to ask the inevitable — if highly annoying – question, "What went wrong?" To their credit, the Boston guys' answers were variations on the theme, "We just got beat."

Bill Fitch, first to meet the tide, said, "The 76ers are a damned good team. So are we. It's one of the characteristics of a good team that they can make another team look bad. They did that to us. If we played again, chances are they couldn't.

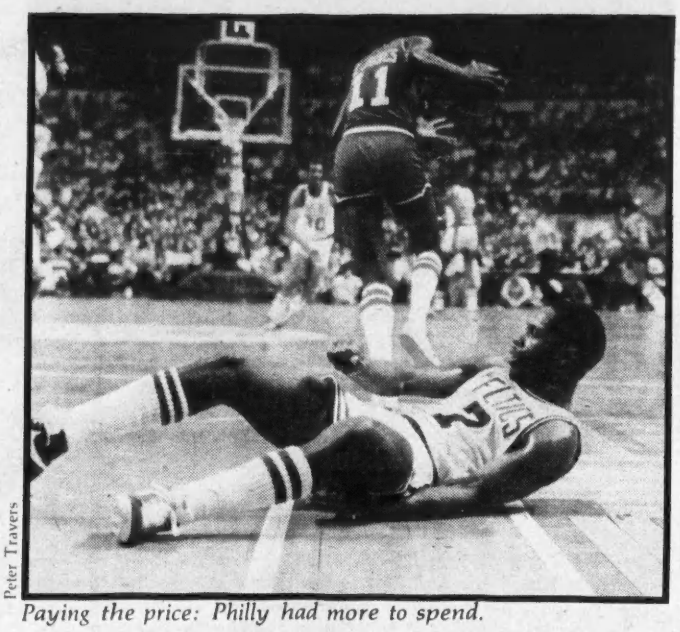
"There's no one thing I can point to today," he continued. "There were as many defensive as offensive breakdowns, our passing was horrible, the officiating was not good. The one thing is, I wish we could have at least played better."

Several commentators attributed the results of the series to a difference in "playoff experience," the quality of having been in that "pressure situation" before. Interestingly enough, both the oldest and newest Celtics disputed this theory vehemently.

"What is playoff experience?" Dave Cowens asked. "No one's ever told me what you mean by that."

Well, someone ventured, wouldn't you say the playoffs take place in an atmosphere different from the regular season's?

"I really think that's too vague for me to respond to," said Cowens, who had a more specific analysis of his team's defeat. "We didn't have polish," Cowens said. "We didn't make adjustments on the floor, or see the things we needed to see as players. We didn't capitalize on their substitutions, we just played



Peter Travers

Paying the price: Philly had more to spend.

out our own little game and didn't relate to what was out on the floor. The coach told us, but we didn't follow through."

"No, I didn't think the playoffs were that different," said Larry Bird. "I thought they'd be more exciting, the crowds noisier and all. We just played bad basketball, and you can't expect to do much that way. They put us down like we weren't nothin'."

Bird was more enthusiastic in summing up his first season. "It was everything I expected it to be and more." He also discussed his plans for the off-season. "I can go back and work on basketball all summer," he said. "Last summer, I wasn't able to do that. Next year will be a whole new year and I hope we can go up the ladder one more step."

"We had a good year and had fun," he continued. "Now we've got to come back, put it all together and have more fun."

At bottom, people play games precisely because they're fun, but at Larry Bird's level of skill, few admit it, especially after a season-ending defeat. Come to think of it, few people in any line of work describe it as "fun," at least not in public. The pleasure Bird takes in playing basketball is likely what makes him a pleasure to watch.

* * *

What with expansion, the college draft, and free agentry, it's likely there'll be a number of new faces on next year's Celtics. Fans and reporters, of course, thrive on speculation of the future, but this seems inappropriate without a pause to reflect on what this year's people did. The Boston Celtics, one and all, had a fine year, one lacking only a happy ending. That some of them won't get a chance to rewrite the script is inevitable, but it seems a shame. It's the eternal frustration of sports that appreciation of accomplishment is so transitory.

As the locker room began to empty, one reporter pressed Fitch on what changes he might like to make in the Celtics, much to the coach's annoyance. "Listen," Fitch said, "let me tell you what I feel about that, about this season. Do you remember Sergeant Preston and his dog, King, up in the Yukon? It's like he said at the end of every show: 'This case is closed.'"

* * *

The other celebrated Boston sports case ended last Tuesday, when the Boston Athletic Association, at a press conference attended by everyone but Dan Rather's Afghan guide, crowned Jacqueline Gareau of Montreal the official women's winner of the 84th Boston Marathon. After examination of 10,000 photographs, and testimony by "reliable witnesses and members of the media," the BAA decided that Rosie Ruiz had, indeed, not run the entire race.

Will Cloney, the race's organizer, was a model of kindness toward Ruiz, refusing persistent media attempts to lead him to denounce her as a threat to national security or something equally heinous. "We have proceeded with malice towards none," Cloney declared. As proof of this, he declared that the BAA has extended an invitation to Ruiz to run next year's race — without qualifying — if she would like to vindicate herself. Cloney then added a heartfelt plea that the press go away and leave Gareau, him, and — especially — Ruiz alone.

Well, I'm willing to, but I suspect others aren't. The conference ended in a swarm of offers for Gareau to begin hitting the media trail, to appear on talk shows right after Zeke Brenner. Showing remarkable good sense, she went to the Bill Rodgers Running Center and the Eliot Lounge instead.

Cloney and the BAA, meanwhile, haven't heard the last of phantom runners. "The breakdown was in communications, not information," he said of the finish fiasco. "Our spotters had the information; we just didn't get it up on the receiving stand." He didn't envision any major changes in how the race is spotted and conducted.

But Cloney admitted that it's impossible for the spotters to determine the women's and masters' leaders before Wellesley, the race's halfway point, in the crush of 5000 competitors. In other words, some future scamp might well get away with it, if she's fast enough to run 13 miles ahead of women who've run 13 before she even starts. It's good to know any future cheaters will be more athletic.

In the Eliot Lounge, Gareau celebrated her victory with champagne, flowers, and a ragged version of "Oh, Canada" sung by an odd chorus of businessmen, Jim and Kathy Willoughby, and Canadian and American sportswriters. It was a sweet ceremony, and it may have partially compensated Gareau for her week of turmoil. I wish her well. I wish Rosie Ruiz well. And I hope to hell I never hear about the women's division of the 1980 Boston Marathon again. ●

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LIFESTYLE
BOSTON

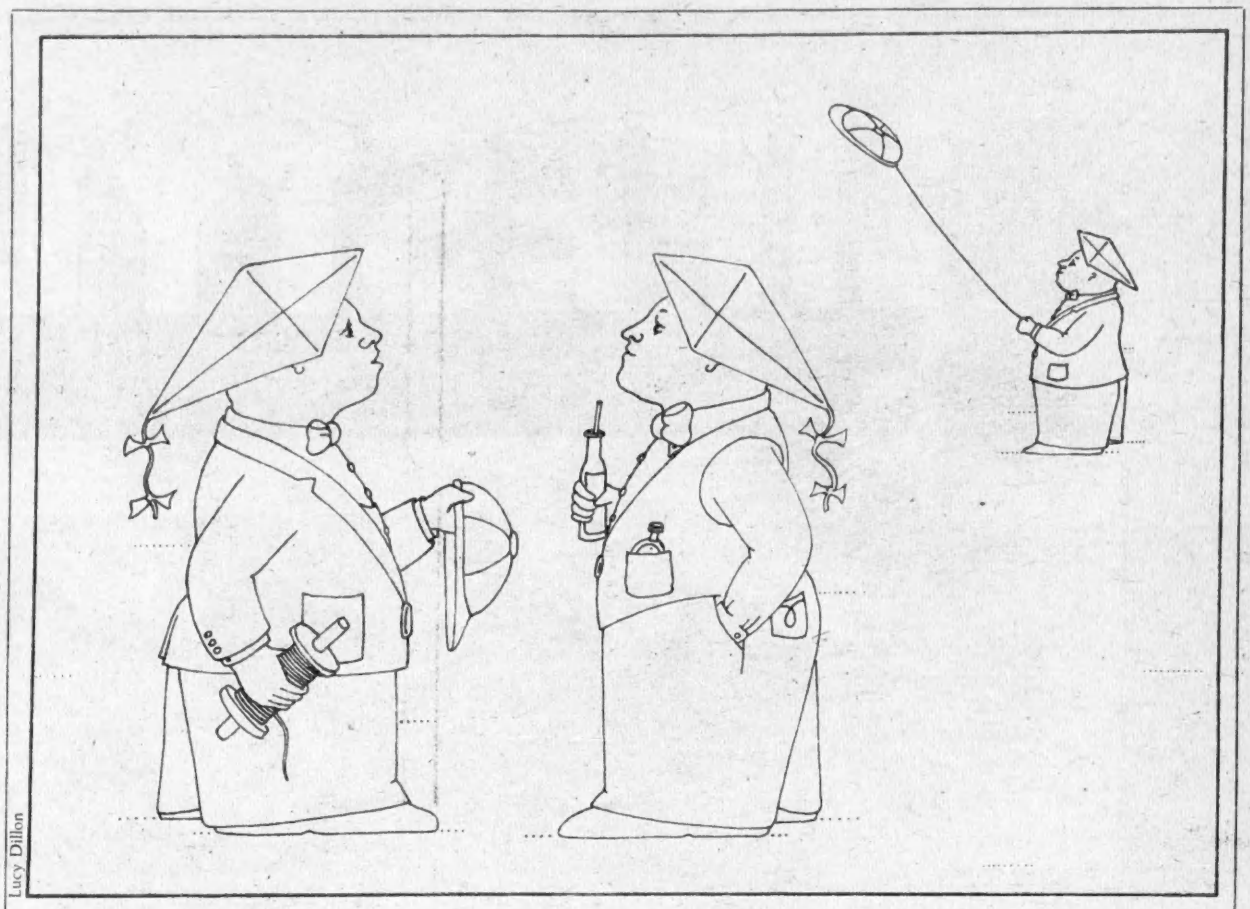
Peggy McMahon

THE NEW IMMIGRANTS

CAMBODIANS IN BOSTON

urban eye

edited by Barbara Wallraff



Lucy Dillon

UPLIFTING

At last year's Greater Boston Kite Festival, one young participant was trying to get his kite off to a running start. A judge for the festival's various informal contests was thereby knocked off his feet. And the kid thereby won a prize.

At the 12th annual festival, on Saturday, May 10, at Franklin Park, prizes will again be unceremoniously handed out throughout the four-hour event, though "best collision" isn't one of the planned award categories. Rather, honors will be bestowed for such other unlikely triumphs as being the person who looks most like his or her kite or being the smallest person to fly the (relatively) largest kite. You're eligible to win something only if you bring and fly your own homemade kite. But if that seems too ambitious, you can buy a plastic kite when you get there, for a price (50 cents) that's practically a prize in itself.

The sole serious competition, in kite design, will be held at 11 a.m., just as the festival gets under way, because later the sky will be so full of flying objects that each will be almost unidentifiable to the judges, says Jeff Mauzy, the festival's coordinator. Last year, Mauzy says, 40,000 people attended the event and bought 5000 kites from the Committee for the Better Use of Air, which does nothing all year other than co-sponsor the festival with the Boston Parks and Recreation Department.

Besides kites, you'll be able to buy food, from dozens of vendors including church groups and Boy Scout troops. And everything else is free. There will be skydiving and hang-gliding demonstrations, rides on an old fire truck from the Museum of Transportation, music by bands and strolling troubadours, and a weather-balloon-and-mylar environmental sculpture, mimes, jugglers, even a dancer on stilts to watch.

Crazy as it sounds, a fund-raising party for the festival will be held *afterward*, that evening at 9 p.m., at Back Bay Station. This will be the "absolute last party" to be held there, says Mauzy, for the station is scheduled for demolition soon. A 16-piece swing band will entertain; snack food and drinks will be sold. Tickets can be purchased in advance at the kite festival ($10) or at the door ($12).

The Greater Boston Kite Festival will be held on Saturday, May 10, from 11 a.m. to 3 p.m., on the golf course at Franklin Park, Boston; admission is free. Special MBTA buses to Franklin Park will be in service from Arborway and Ashmont stations on the day of the festival. Rain date is the following Saturday. For more information about the festival and the fund-raising party, call the Committee for the Better Use of Air, at 491-6420.

— B.W.

Lucy Dillon

SOAR LOSERS

There's one in every crowd: a kite-flight-school dropout. If you're the one who just can't get the hang of kite-flying, don't worry. It's only a social liability for a month or so each spring, and it will hardly be held against you at all if you'll be a good sport, go along on the May 10 outing, but resist any temptation to hold the kite (even for a moment: you *know* it'll just plummet straight into the nearest body of water). Here are 10 ways to occupy yourself in the sunshine while your kite-flying friends are showing off:

1) Fly a toy plane — a do-it-yourself paper airplane (of course, this is almost as tricky to build and fly as a kite); an old-fashioned balsa-wood aircraft, from a toy or hobby shop (at least it'll come with directions); or a newfangled Styrofoam scale-model fighter plane ($1, very simple to assemble), from Goods in Harvard Square. When playing with a plane, especially a sturdy or pointy one, you should either stand downwind from all kite-fliers or expect to be garrotted with a kite string when the aircraft's nose stabs a hole in a low-flying kite.

2) Blow up some balloons and fly *them*. Or twist them into animals. Don't do this if you've been drinking; the balloons can be used as evidence against you.

3) Operate a pinwheel. This is foolproof. A very snappy metallic rainbow-hued model ($1) is available at Greetings R.S.V.P., in the North Market arcade, at Faneuil Hall Marketplace. If you're easily bored, bring along a book when you take the pinwheel out for a spin.

4) Make daisy chains. Okay, you'll have to buy the daisies ahead of time or else settle for making dandelion chains. In which case the groundskeeper will thank you.

5) Get some ladybugs, and turn em loose. This one also demonstrates environmental awareness, in that ladybugs eat aphids, tree lice, fleas, and other nasty bugs. And it's a terrific conversation-starter. Some garden-supply stores sell ladybugs, or you can order them out of seed catalogues, such as Burpee's. The best mail-order price we've found is $4.50 for a half-pint or $6 for a pint of ladybugs, from the Bio-Control Co., 10258 Ladybird Drive, Auburn, CA 95603; however, this company doesn't guarantee its ladybugs will be ready for sale until the end of the month.

6) Get a net and go hunting. The "Collectors' Butterfly and Fish Net" ($2.25; big enough to snare goldfish, small rodents, and any kind of bug, but slightly too small to trap chihuahuas) is available at Irresistibles, in the South Market arcade, at Faneuil Hall Marketplace.

Lucy Dillon

7) Especially if you're going to be near a building or walkway with steps, get a new plastic Slinky (1.75) at a toy store and put it through its paces.

8) Carry a placard for your favorite cause. Might as well be useful.

9) If you're in the company of another non-kite-flier, get a bunch of grapes and try to best the distance record for "catching a thrown grape in the mouth." According to the *1980 Guinness Book of World Records*, this was set at 259 feet, in Louisiana in 1977. However, we recall hearing last summer from a local grape-catcher that he'd just completed a pass of some number of feet in either the 260s or the 290s, so if you want an undisputed championship, shoot for 300. Or try the same stunt using strawberries or garbanzo beans.

10) If all else fails, sleep.

— B.W.

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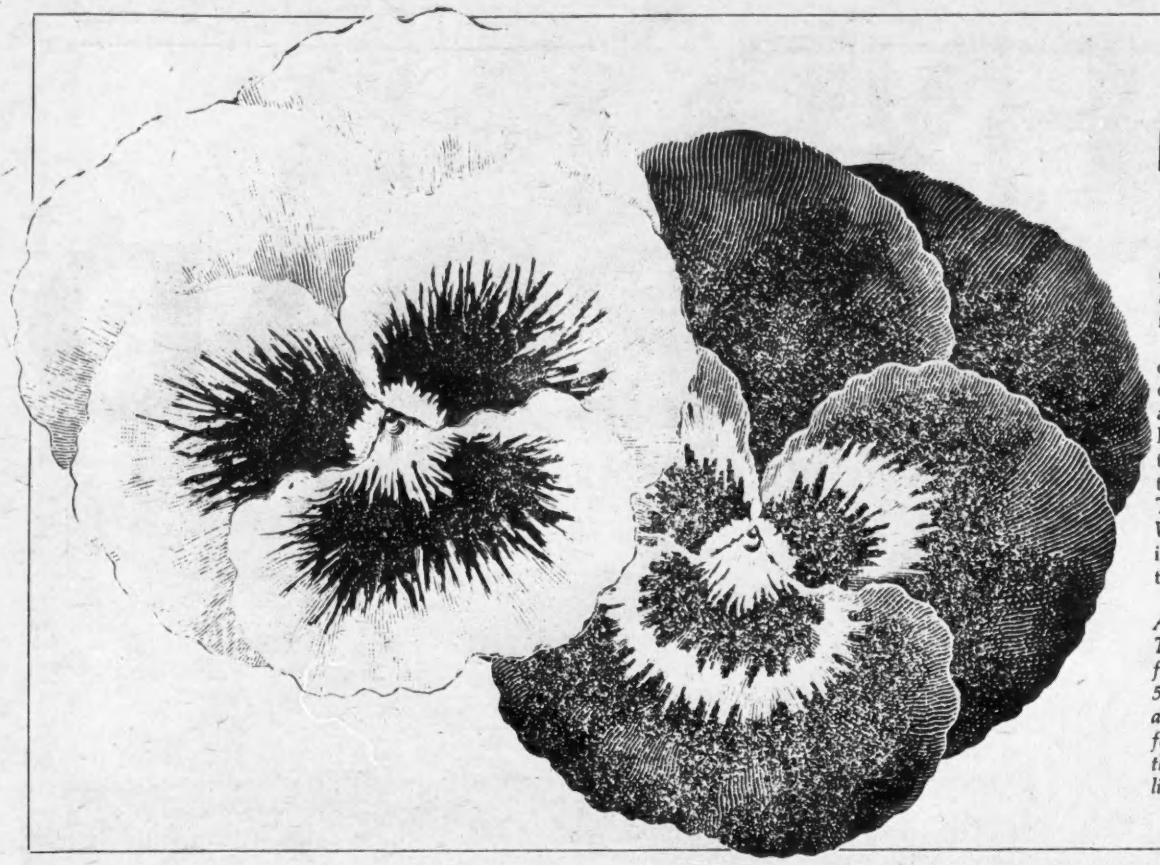


BUDDING TALENT

If you like the Rose Bowl parade, you'll love "Art in Bloom" at the Museum of Fine Arts this Tuesday through Thursday. For this annual flower-fest, dozens of Massachusetts garden clubs create floral arrangements that interpret and accompany artworks from the museum's collections.

"Art in Bloom" is more refined than the Tournament of Roses, and more educational too. On Tuesday evening (when musuem admission is free), you can attend a gallery talk on the "Symbolic Language of Flowers," starting at 6 p.m. Or at 6:15, join a guided tour of the floral displays. On each of the three days of the event, a slide lecture will be presented at 10:30 a.m.; Tuesday's topic is "Restoring Period Gardens," Wednesday's is the Arnold Arboretum, and Thursday's is New England wildflowers. Also, on all three days, there will be flower-arranging demonstrations at 2 p.m.

"Art in Bloom" will be held at the Museum of Fine Arts, 465 Huntington Ave., Boston, Tuesday through Thursday, May 6 through 8. The museum will be open from 10 a.m. to 9 p.m. on Tuesday, and from 10 a.m. to 5 p.m. on Wednesday and Thursday. Museum admission is free on Tuesday after 5 p.m., and is $1.75 for adults, free for children under 17 at other times; there is no additional charge for "Art in Bloom" events listed here.

— B.W.

JUST FUR FUN

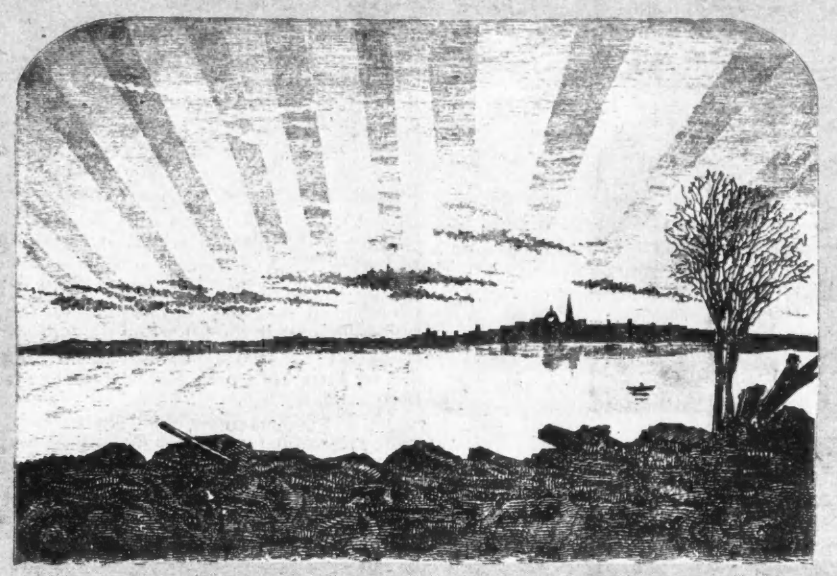
Some of us don't worry about what happens to our fur coats over the summer. Some of us are maybe a little crazy. Fur coats are supposed to last a long, long time — they get handed down from mother to daughter to granddaughter and so on. Some of us forget that they make desirable heirlooms only when they've been properly cared for and properly stored.

Preben Bast, vice-president of Maximilian Furs and a man with more than 30 years' experience in the fur business in the US and Europe, knows this. Bast will be at Bonwit Teller in Boston on the afternoon of Tuesday, May 6, to lead a free seminar on fur care and storage. No matter whether your coat is ancient raccoon or shimmering new mink, Bast knows the proper ways to store it for the summer. And he's going to tell some of us about them. Bast knows how best to store one's fur oneself. Bast knows tricks for preserving a fur while one is wearing it — such as not carrying a shoulder bag habitually over the same shoulder. Bast knows malarkey about furs — such as that they'll be destroyed if they're worn in the rain, even if they're subsequently dried gradually at room temperature. He's going to inform some of us, and then he's going to answer the questions some of us may have.

Of course, some of us may not even have fur coats.

Preben Bast's fur-care seminar, in the Maximilian Fur Salon at Bonwit Teller, 234 Berkeley St., Boston, will be held on Tuesday, May 6, at 2:30 p.m. Admission is free, but reservations are requested. To reserve a place, call Bonwit's at 267-1200 and ask for the Maximilian Fur Salon.

— B.W.



THE ROVING EYE

What is your favorite time of day?

Six in the morning. Nothing's shaped the day yet. It's still all yours.

Michael Reynolds, art restorer, Newton

Definitely morning. For the most part, there are not a whole lot of people around on the street at that time — I'm talking about maybe six-thirty, seven in the morning. I enjoy jogging; I enjoy the private time, being outdoors.

Maureen Burke, facial-salon proprietor, South End

The morning, between six and eight, because of the position of the sun at that time, the way it comes into my apartment. I enjoy it. It's very relaxing, peaceful, quiet.

Tina, teacher of handicapped children, Cambridge

My favorite time of day has a tendency to fluctuate with my schedule. I think if I had my choice of schedule, I'd prefer the morning, except that I live in Allston and the morning is really awful-looking there. But I get a lot of sun, it's quieter then, and it's calm. And I don't think all the cars are out and they haven't polluted too much yet. So it's really beautiful in the morning.

Rose Siegel, Boston University student, Allston

Noontime. It's lunch time. Is that practical enough? I just like noontime. It's in the middle of the day; you're halfway through, halfway there.

Louis Longo, window dresser, Somerville

Around two o'clock p.m. The temperature seems to be as hot as it's going to get. If it's too hot, it starts cooling off, and it's just nice. I like that time of day; I don't know why.

Robin Kemp, bartender, Beacon Hill

Dinner, lunch, and breakfast, because it tastes good.

Mike King, health inspector, Bloomfield, New Jersey

I would say between six and eight o'clock in the evening, because it's dinner time and I'm home and I can relax. I cherish those hours, as a matter of fact, because I work two jobs. So when I do get that time, for an hour I'll just lay on my bed, and I won't sleep, but I'll just concentrate on really being relaxed and getting ready for my second job.

Timothy, pet salesperson and musician, Back Bay

On an all-year-round basis, I'd say the evening, because it's quieter, the air's cleaner, everybody seems to be more — well, not really relaxed, but their vitality is into having a good time instead of into driving to make the buck. It's easy to communicate with people in the evening. But it's just more enjoyable because I'm free and I'm not trapped by the working situation.

Dave Roberts, shoe salesperson, Back Bay

My favorite time of day is between two and three a.m. Because it's quiet; there's not too many people in the city. The only problem is there's no place open to eat.

Andrew Grobman, freelance writer, Brookline

Right as I get into bed, for whatever reasons. Maybe because it makes me feel like I'm about 10 years old.

Nick Doherty, restaurateur, Northampton

— B.W.

THE END OF THE ROAD

Livin' in the USA: Even a haven is not without its problems

by Neil Miller

When Vachirin Chea was a 17-year-old student in Phnom Penh, his father was always trying to persuade him to get a haircut. But on April 17, 1975, the day the communist Khmer Rouge marched into the Cambodian capital and ousted the US-backed Lon Nol government, Vachirin quickly changed his mind. He saw a Khmer Rouge soldier shoot a student, aiming right for his Western-style hair. Thus convinced, Vachirin cut off his hair and put on his oldest clothes, disguising himself as a laborer. His father, then employed at the government's import-export agency, threw away his glasses, destroyed a document certifying that he had once worked as an accountant at the US Embassy, and pretended he was a truck driver.

These decisions saved the Cheas' lives on that first day of "liberation," since the Khmer Rouge were executing government officials, army officers, students, and educated people — anyone who did not fit into the new order they had planned for Democratic Kampuchea. But even though the Cheas' new proletarianism saved their lives, it couldn't save them from the fate of the rest of Phnom Penh's 2.5 million residents — the family was forced to march for two months to the interior of the country where they were resettled.

For four years Vachirin and the rest of his family spent their days (and nights) digging canals and growing rice. "We were slaves," he recalls. In an account corroborated by the experiences of other refugees, he describes how he was separated from his mother and father by a four-day walk, how he slept on the ground and was allowed no personal possessions. He was awakened every morning at five and worked, without breakfast, until 11. For lunch, he was given a small bowl of rice gruel. After lunch, he worked again until six and, after an hour's rest, did another stint until 10 in the evening. There was hardly any food, and if he became ill, he received less food than those who were working. Western medicine was anathema. At night, there was the constant fear that the Khmer Rouge would call his name for execution. There were no days off, though he was allowed occasional visits to his family (he had to work when he was there). Vachirin ate leaves off the trees, never gave up hope of escaping, and somehow made it through. "I almost died three or four times. It was hell, but I still survived. I don't know why," he says. By the end of the ordeal, both his mother and his older brother were dead.

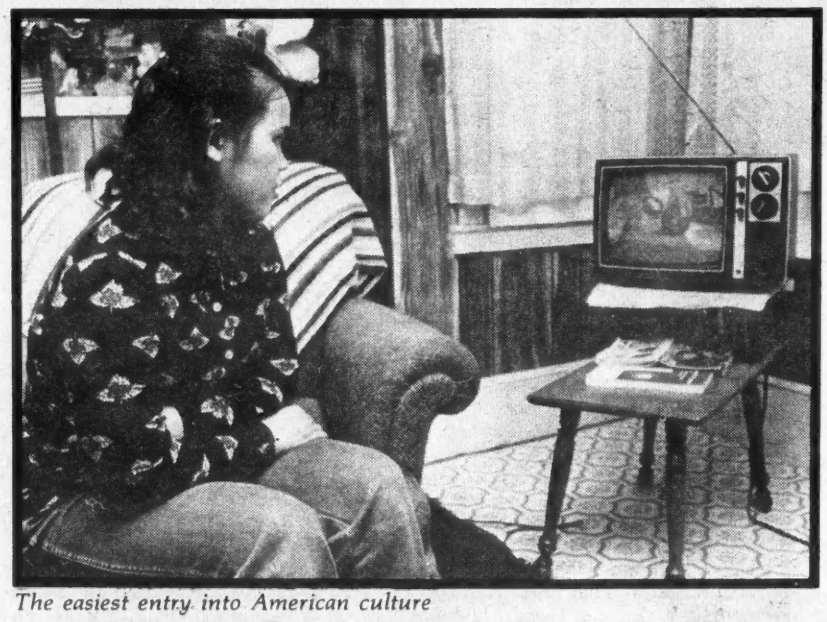
When the Vietnamese invaded Kampuchea, early last year, the Cheas walked through the jungle to Vachirin's father's home province of Battambang, near the Thai frontier. Convinced that the situation would not improve under the rule of Cambodia's historic enemies, the Vietnamese, the remaining family members — Vachirin, his father, his younger brother, two sisters, and a cousin — trekked to refugee camps on the Thai side of the border. Once the father's "American connection" was made known (he had worked at the embassy from 1954 to 1965), the Cheas were speedily transferred to a transit camp outside Bangkok. With the help of an Episcopal organization, they were resettled once more — in the US, last summer.

Photos by Peggy McMahon

Sophany and Sopheary Chea: far away from rice gruel

The Chea family now lives in a modest apartment in Lowell. Vachirin's father, Sovann, whose first job in the States was packing fish, now works as bookkeeper and resettlement counselor at the New England Agency for Refugee Resettlement (NEARR). Vachirin's sister, Sophany, is in her first term at the University of Lowell, studying biology. And Vachirin, now 22, worked at the Prince macaroni factory in Lowell for three months and is now employed part-time at the same refugee agency where his father works. He is also taking courses at the University of Lowell and plans to enroll as a full-time freshman in the fall. "It is very comfortable for us here. It seems like heaven," he says. "Americans don't realize how much they have in their lives."

The Cheas — what remains of their family — are among the lucky. Population estimates are inexact and controversial, but one common guess is that mass murder, war, and starvation have reduced the number of Cambodians from eight million before the Khmer Rouge takeover to little more than five million today. There are somewhere between 300,000 and 800,000 Cambodians crowded into the camps along the Thai-Cambodian border, a number that will probably increase during the rainy season, when it will be more difficult for supplies to reach them. Although US law allows 168,000 Indochinese refugees to enter the country this year, the quota for Cambodians, set before refugees began fleeing their country in large numbers, is a meager 7500. Currently, only 400 to 700 Cambodians are being admitted to the US each month, according to Srey Pheach, head of the Cambodian desk at the US Department of Health, Education, and Welfare.



The easiest entry into American culture

So a few weeks ago, some 300 Cambodians demonstrated in front of the White House, demanding an increase in the quotas. "At least half the people in the Thai camps would like to go to a third country," say Pheach. "If they go back to Cambodia they will die — either from the Khmer Rouge (still fighting in the jungles), the Vietnamese, or from starvation." For its part, the US State Department would like to see the refugees go back home, go back to planting and harvesting, and take political pressure off their Thai hosts. "Things are better under Heng Samrin (head of the Vietnamese-installed regime now in power in Phnom Penh) than they were before," one State Department official told me. (His optimistic statement, however, conflicts with recent reports that some 1300 Cambodians who returned to their homeland "voluntarily" were massacred by Vietnamese troops waiting for them at the border. The Phnom Penh government claimed that the Cambodians were "armed reactionaries sent to Kampuchea by the Thai government.")

There are now approximately 16,000 Cambodians living in the US, and while the current influx is small, the numbers are still growing. Boston's tightly knit community of 35 to 40 Cambodians who had lived here since 1975 has now increased to close to 200. In the Provi-

At work: Sovann Chea at the NEARR office

At play: Chiraveth Chea, Kim Iev Chiev, and Vachirin Chea

dence area, there are more than 1000 Cambodians, making it one of the largest such communities in th US. Refugee families almost always arrive in this country under the auspices of the dozen or so voluntary agencies authorized to bring in Indochinese refugees. Each family must have an American sponsor, and although some agencies sponsor refugees directly, most of the sponsorship is done by individuals and by church or synagogue groups. When they first arrive, some refugees live with sponsoring families; in other cases, sponsors may find and furnish an apartment for them. (Usually, sponsorship doesn't cost anything — the money a sponsor lays out in advance will most likely be paid back by refugee agencies or by the refugees themselves.)

Even if they do have an apartment waiting for them, most Cambodian families come here with virtually nothing. A husband, wife, and tiny baby whom I saw arrive at Logan Airport had only a small Air Siam travel bag plus a couple of agency-issued sleeping bags. Although someone had given the man a parka along the way, on that chilly April afternoon he was wearing no socks and a pair of thongs. So with no possessions, speaking practically no English, and with little knowledge of the workings of the society they are joining, refugee families find themselves totally dependent on their sponsors at first. It is the sponsoring families who — with the assistance of a few overworked Khmer interpreters — will teach them how to use a gas stove, shop in a supermarket, ride the subway, open a bank account, and do 1000 other routine tasks. They will take the refugees to social-service agencies, to doctors and dentists, and to enroll in an English-language program. "It's like having a second family," says Andy Marshall, a Newton housewife who, through her church, has sponsored an extended family of 12 Cambodians.

The US government's refugee-assistance program grants resettlement agencies $500 per refugee for initial expenses. How much of this money the refugees actually see in hard cash varies from agency to agency. But Dr. Liem Van Tran, a former Saigon jurist who heads the Indochinese Refugee Social Services Project of the United Community Planning Corporation, cautions that the amount of cash doesn't mean much by itself. "One agency may give a refugee $300 in cash and another none. But the second agency may pay rent, food, and clothes," he says. "Some agencies may not allow a refugee to apply for welfare, and they will pay the rent for many months."

In fact, most refugees do wind up on the public-assistance rolls during their first months here. Although the federal government reimburses the Massachusetts Department of Welfare 100 percent for money given to refugees, the subject is a sensitive one. Some churches and sponsors encourage newcomers to find jobs immediately, fearing that the refugees could turn into permanent welfare cases. Others argue, and persuasively, that a few months of public assistance enable the refugees to spend their days in intensive English classes, and that finding a job can wait. It is widely admitted that all-day language instruction is preferable to night school: "Night classes are very crowded and they're not very intensive," contends Kathy Kuy, who teaches English at the Newton/Brookline CETA program.

Kathy's Cambodian husband, Savath Kuy, began working at a Providence electric-cable company just two weeks after his arrival here, in 1975. "I was cutting cable all day long, eight hours a day," he recalls. "After eight months there, all I could say was 'good morning' and 'how are you?'" After eight more months working at another factory job and learning no additional English, Kuy took the advice of a friend, moved to Boston, and enrolled in an intensive English program. To do this, he spent six months on welfare. Now a part-time Northeastern student and a translator, Kuy believes that welfare gave him an invaluable chance to learn English. He doesn't feel guilty: "One time I went to cash my welfare check and the bank teller asked me sarcastically, 'How do you like this check?' I was so upset. But I knew what my problem was. I knew if I kept working without studying, I couldn't improve my English at all," he says.

Still, the question remains, how long will it take the latest Cambodian immigrants to get enrolled in a job-training program or begin working? Since Vachirin and Sovann Chea knew some English when they arrived, they went to work almost immediately. For others, it can take three to six months, according to Dorothy Hall, director of the NEARR. And Kathy Kuy thinks a year might be a more accurate estimate. "For this latest group of Cambodians, it takes much longer to make the initial adjustments that it did for those who came here in 1975," she contends. "There are medical problems, and they also have to figure out where they are and what they are doing here. It takes time to commit themselves to a program like CETA, because there is so much else going on in their heads."

Everyone does agree, though, that the refugees are very keen to begin working. "In order to have gotten here, it means they have to have had some very strong motivation. They want to rebuild their lives," says Betty Humphrey, a NEARR resettlement counsellor.

When they do begin work, most refugees start at the bottom, working as janitors or doing the kind of manual work Savath Kuy did when he first arrived. In Providence, the large Cambodian population — both men and women — work mostly on assembly-line jobs. One former pig farmer now works as a janitor at the Prince macaroni factory. A female newcomer recently got a job as a leather-stitcher at a local factory. And life isn't more comfortable for educated Cambodians. In fact, they have a problem their Vietnamese counterparts don't share: in order to survive under th Khmer Rouge, they had to destroy any evidence that they were educated or professional people. So university graduates arrive here with no diplomas, and professionals come without any proof they ever did anything except grow rice. In a country where there wasn't even a phone book left, documentation was meager.

Clearly, the key to vocational success in the New World is language. The Cambodians, say those who work with refugees, seem to have a harder time learning English than the Vietnamese who came before them. For one thing, there was far less American influence in Phnom Penh than in Saigon, so most Cambodians had less exposure to English. Since Khmer, unlike Vietnamese, does not use a Latin alphabet, the problem is compounded. And for the many arrivals who are illiterate in their own language, learning to read and write a new one can be a monumental task.

Children almost always have an easier time learning a new tongue, and Cambodian children often find themselves thrust into American schools. Chuoy Ley, a 13-year-old boy who is in seventh grade in a Billerica middle school, takes math and humanities alongside his American classmates, even though he has been here only six months. As the only non-English-speaker in his school, he receives private tutoring for part of the day. If he were in the Boston or Brookline schools, he would have one advantage: each of these systems has a Cambodian teacher's aide.

Older teenagers have a harder time. And Cambodian students of all ages have a major disadvantage that no other immigrants have had to contend with. Under the Khmer Rouge all schools were closed for four years. "They told us the rice fields were our schools," says Chuoy Ley.

Most Cambodians who arrive here have health problems. Although refugees are screened in Thai camps for contagious diseases like tuberculosis, others may be harder to detect. When Vachirin Chea first arrived, he suffered from mysterious recurrent high fevers that were masked by sore throats and earaches. It turned out that he had malaria, a common ailment among the refugees. Some suffer from intestinal parasites, while others have rotting teeth caused by years of malnutrition. One of the children in Andy Marshall's adopted Cambodian family was suffering from rickets, a vitamin-D deficiency problem seldom seen at Newton-Wellesley Hospital. In one family I visited, a small child was unable to walk. According to his father, the child had developed a high fever in Cambodia that only increased after Khmer Rouge medical personnel treated him. When he did recover, he had lost the use of his legs. The family hopes that US doctors can help him.

Most physical problems can be cleared up during the refugees' first months in this country, but mental-health problems are more complex. Obviously, adjustment to a technologically advanced society with an unfamiliar culture and customs is taxing for any immigrant, whether he comes from Port-au-Prince or from Phnom Penh. But as survivors of a holocaust, Cambodians are coping with the aftereffects of traumas that most of us cannot even conceive.

Some refugees are obviously scarred. Two children in the family that Andy Marshall sponsored are totally unable to retain information they are taught in school. According to Marshall, they do not appear any less intelligent than the other children in the family, who are doing fine. But some particularly horrifying experience or experiences have apparently caused them to develop a defense mechanism that affects their ability to absorb new information.

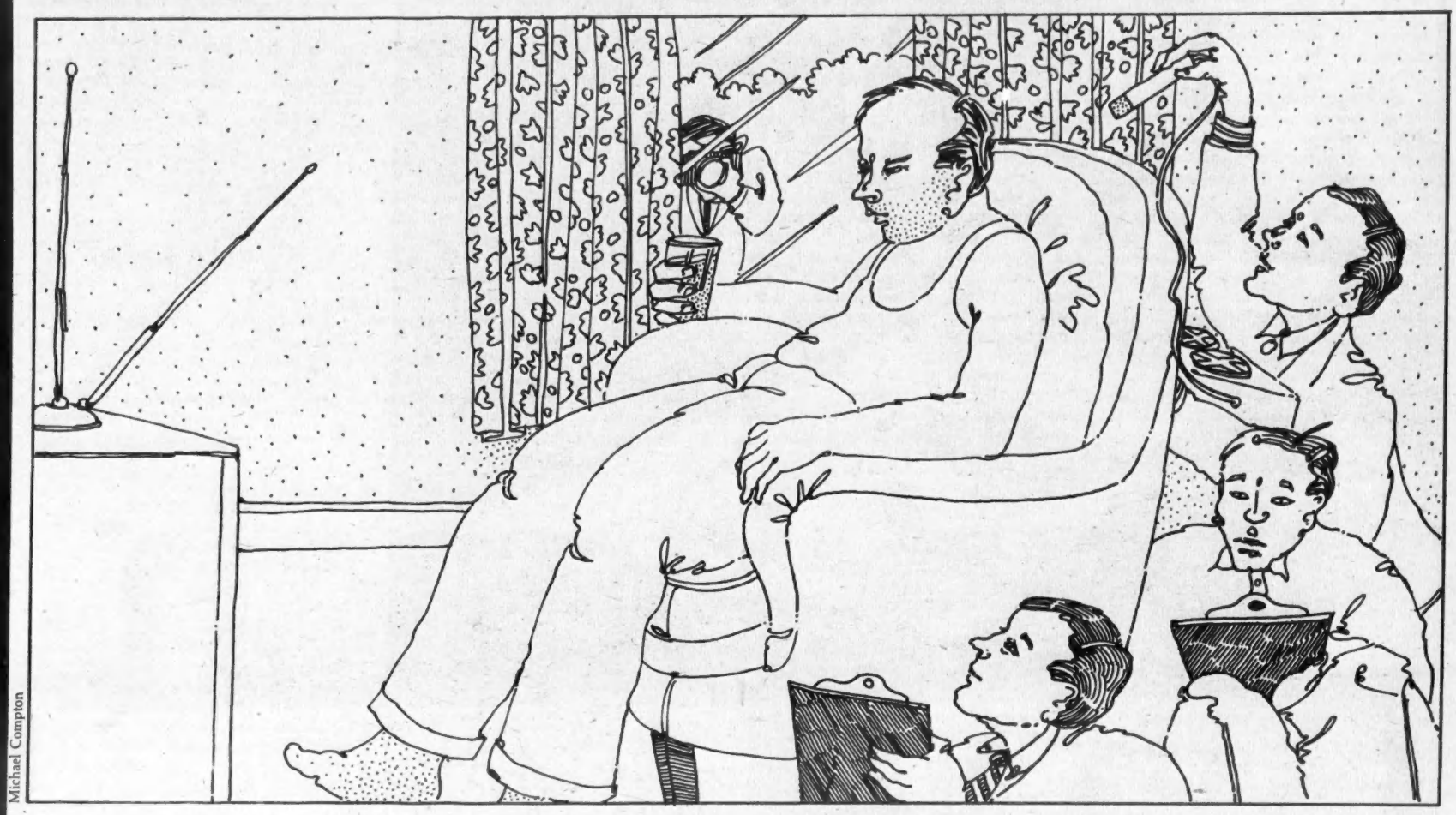
Vachirin Chea says that when he first arrived, he would go to work during the day and not think at all about the past. But when he returned home and went to sleep, his defenses collapsed: "So many awful things are still going on in your mind. There were many times when I was asleep and I cried and I didn't even realize it until I woke up. I was so scared to go through that hell again. It will take a long time for it to go away. You know, it's not just an accident that you see one day and then forget in a week. This was four years."

For his cousin, Kim Iev Chiev, the anxieties are different. Her immediate family is still in Cambodia (her mother persuaded her sister to remain) and she has no way of getting in touch. So she is in a constant state of stress. "I worry about my family all the time," she says. "It's hard for me to study English. It's hard for me to concentrate."

In some cases, newly arrived Cambodians are extremely distrustful. Sponsor Marshall notes that when her family first arrived and she offered to take them on a tour of Newton, two of them begged off. When she had a party for them, the

Continued on page 12

Survival



Michael Compton

Mind your own business

Foraging for privacy in the modern world

by Rick Borten

April was the cruelest month for those who value privacy. As usual, the Internal Revenue Service pried into our lives. (How much money did you earn, and from what sources? How much interest did you receive? To what charities and political candidates did you contribute money?) And this April — the first of the decade — was the cruelest ever; it brought the census and its inquiries into your ethnic background, your education, your personal living arrangements, even the nature of your toilet facilities. Yet, as intrusive as all this government probing may be, consumers have reason to be more concerned about the day-to-day gathering of deeply personal information that is carried out by finance companies, credit bureaus, insurance firms, and other institutions.

Supreme Court Justice Louis Brandeis called privacy, "the right to be let alone — the most valuable of the rights of man and the right most valued by civilized men." But Brandeis lived in a simpler era, when for most people buying on credit meant paying the corner grocer at the end of the week instead of each time they bought a quart of milk. In those days, an insurance agent knew (or could easily find out) whether a customer was a bad risk, if he drank too much or lived dangerously. And people who needed medical care usually consulted with a family physician who treated them in his office or at home, and whom they paid out of their own pockets.

Today, almost all of us have some kind of credit and the opportunity to charge purchases from merchants who don't know anything about us; a remote credit-card company or clearing-house assumes the responsibility of determining whether we're sufficiently trustworthy to be given borrowing rights. Insurance agents are rarely neighbors who know us well; their companies must use other techniques to find out whether we're good risks. And medical treatment often involves a legion of specialists, technicians, and institutional personnel and the accumulation of a voluminous medical record that is shared with the insurers and government agencies that help pay the bill. While an individual doctor is still bound by the same code of secrecy that protected patients in Brandeis's day, if we want to avail ourselves of modern medical treatment and insure ourselves against the phenomenal cost of that care, we're expected to sign release forms that permit the circulation of our private records.

Somehow we can accept the request at the bottom of the insurance-policy application that we agree to let the company investigate our personal background. We agree, in exchange for a plastic card, to let a bank or credit grantor look into our financial history. And knowing that we must rely on many people for treatment, and on health-insurance companies for payment, we allow our medical histories to be passed from hand to hand. It's only when we run into a problem, or are somehow motivated to stop and think about how much confidential information about us is floating around, that we find it a little frightening.

Don't think you're unusual if you feel uncomfortable about the private information that is collected and disseminated about you (as a popular poster of the early '70s advised, "Just because you're paranoid doesn't mean they're not out to get you"). A Louis Harris poll conducted last year revealed that more and more Americans share your concern. Nearly three-quarters of those polled thought that organizations that collect personal data ask too many prying questions; and more than 90 percent felt it is "very important" that their permission be obtained before information is released to any other organizations or individuals.

Gathering personal information has become a big business. Organizations like Equafax Inc., the nation's largest commercial collector of private data, provide their clients with just about any information they want about an individual. Employers, credit grantors, insurers, mail-order houses, real-estate firms, and scores of others pay from as little as $1.50 for a routine credit check to $20 or $25 for a biographical report. When an insurance company, for example, asks for a background check on a policy applicant, the information firm sends out an investigator (sometimes a housewife working part-time, a moonlighting policeman, etc.) to develop a personal profile that includes a verification of the applicant's name and address, number of dependents, and details regarding the applicant's employment and personal history. The investigations frequently entail interviews with neighbors or work associates and questions about the applicant's use of alcohol and drugs, his reputation, and lifestyle.

Many critics complain that such interviews, particularly those with neighbors, yield unreliable information that is often tainted by petty personal spats or differing values. If your dog barked or your baby cried all night last week; if the person next door doesn't like the looks of the people who visit you; or if your neighbor is offended by your living with someone to whom you aren't married, this profile may be inaccurately negative. When the Federal Trade Commission studied the investigatory techniques used by Equafax, it found that investigators were required to complete 15 to 20 personal reports a day, so many that some interviewers felt compelled to fabricate reports they couldn't complete.

The gossip that often turns up in consumer reports — the detailed background investigations that seek to reflect "moral character" — is clearly offensive, but the simple errors that show up in consumer credit reports (which focus solely on a person's financial standing) can be no less damaging. Credit-reporting agancies use the latest computer technology to provide their clients (credit grantors, department stores, employers, and others) with very current information on your bill-paying record and the overall financial obligations you carry. Rather than conducting personal interviews, these agencies rely on financial institutions, credit-card companies, and other sources to pump computerized data about you into their electronic information-collecting systems. When you apply, let's say, for an auto loan, the lender simply calls for a report on your total financial history and the credit-reporting agency supplies it for a small fee (credit-reporting agencies frequently use their information in another profitable way — they sell it to advertisers, mail-order businesses, and others who want to aim their marketing campaigns at a list of potential customers that's been screened to exclude people who have credit problems). The credit-reporting agencies depend on a constant flow of computerized communication. It's a classic situation of computers' "talking" to other computers, and sometimes spreading incorrect information that can cost you a job, a loan, or eligibility for insurance coverage.

There are some safeguards designed to protect consumers, not so much from the collecting of personal data, but against the use and dissemination of incorrect and damaging information. Unfortunately, most of the existing legal protection requires that the consumer discover and correct such errors. And, also unfortunately, the information industry's systems were designed to fill the needs of report users, rather than to protect the interests of the consumers. Even after you correct an error, there's a good chance that the misleading information will still be distributed, with your version added as an appendix. It's like when a witness blurts out an improper, insinuating statement in court; the judge may instruct the jury to disregard the statement, but the damage has already been done.

The federal and state Fair Credit Reporting Acts were passed in the early 1970s to protect you from the circulation of inaccurate or obsolete information by placing certain requirements on the companies that buy and sell personal data. Much of the law is aimed directly at consumer-credit-reporting agencies, but it places certain requirements on those who purchase and use reports as well. If a report user denies you credit, insurance, or employment because of information in a report, the user must tell you that a report influenced his decision and give you the name of the reporting agency. You have a legal right to require the information user to tell you the specific reasons why you were denied insurance, credit, or a job, but only if you request this information in writing. A personal-information user is also required to let you know if a full investigation of your background, including interviews with

friends and neighbors, will be conducted, and you have the right to know the nature and scope of such an investigation.

If you've been denied credit, insurance, or a job within the past 30 days, you can review your file at the reporting agency without charge (if a denial occurred more than 30 days ago, or if you haven't been turned down but just want to see what's in your file, the reporting agency will charge you a small fee). You also have the right to know which sources provided information about you, along with the names of recent recipients of your private data. But the law doesn't require companies to allow you to handle your file (an employee usually reads it to you) or to give you a copy of it. It's infuriating that while just about anyone else who's willing to pay the price can get a copy of this information, you can't get a report yourself.

A state law requires that hospitals, except those under the control of the Department of Mental Health, allow you to inspect and obtain a copy of your medical records. But you may feel somewhat enraged to discover that you can't find out what medical information about you has been collected in the files of the consumer-reporting agancy.

If, after reviewing your file, you discover that the reporting agency is sending out reports that you didn't pay Harry's Auto Shop for car repairs, when in fact you had paid, you could dispute the record and have it corrected. Or, if you actually haven't paid Harry because he charged you for work he never performed, you could write out your side of the dispute and have it entered into the file. The corrected version (or your view of an unresolved dispute) must be sent out with all future reports. But if you want corrected reports sent out to those who've received uncorrected reports, you must specifically request this.

In 1974, Congress passed the Family Education and Privacy Act to protect personal information. It stipulates that an educational institution receiving federal funds will lose those funds if it doesn't allow parents to examine and contest any information in their children's complete educational record, including the results of standardized tests, psychological evaluations, and observations by guidance counselors. The law requires schools to correct misleading or inaccurate data and to obtain parents' permission before allowing any other institutions or individuals to see records. It also gives students older than 18 or attending college the right to review their records.

While most of these laws give the consumers who know about them an opportunity to see and correct or dispute information that's been gathered about them, they don't do much to prevent the intrusion on personal privacy that has become a part of living in modern society. Nor is there any sign that new safeguards will be developed soon.

Last year, President Carter proposed a package of laws that would protect individuals from much of this private data-gathering. One measure, for example, would put an end to the blanket authorizations hospitals and insurance companies often require consumers to sign — forms through which patients waive their right to limit the dissemination of information in their files. Other parts of Carter's proposal would allow consumers to copy the information about them in consumer-reporting-agency files and restrict disclosure of private banking information. But privacy-watchers say that Carter's proposal appears to be headed nowhere, either because of business pressure during an election year or because of the renewed feeling (inspired by international crises) that such government information gatherers as the CIA need fewer, rather than more, restrictions on their ability to snoop.

Perhaps the woman who complained to City Hall that a department store downtown was using cameras in its dressing rooms (they've since been removed) put her concerns about privacy best: "Who knows who's at the other end of that camera, laughing at you and making fun of you? I'm not doing anything wrong in there. I just don't want anyone watching!" ●

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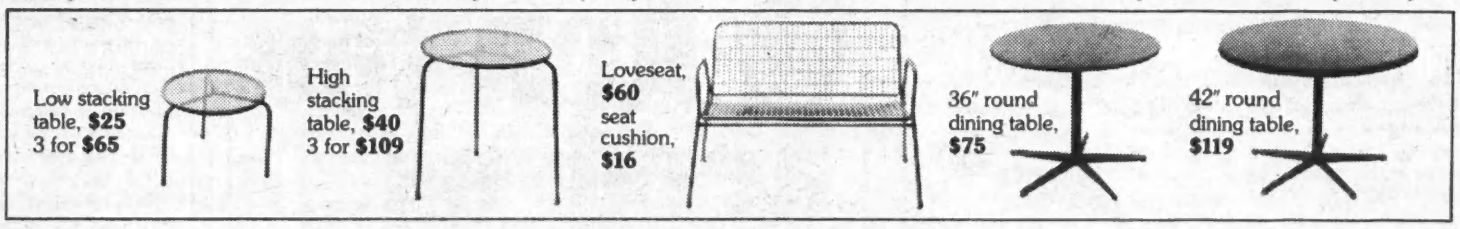
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Thought for food

Something light

Vegetable *tourtes*

by Sheryl Julian

One of the things I found most striking about my recent culinary adventures in France was that, oftentimes, when I was served a very artistically arranged plate of meat, there was a less-than-perfect-looking vegetable dish alongside — something we might call a casserole or a crustless quiche; but something *they* call a cake or tart (even though it's made with vegetables). The nicest of them have been assembled so you see a mosaic when they are sliced; frequently they are accompanied by a puree of fresh tomatoes spooned into the well of the plate, or a couple of interlocking slices of prosciutto forming a little halo around each wedge.

The vegetable *tourte* that follows was demonstrated by Claude Vauguet, a talented young chef, one afternoon when I was visiting old friends at La Varenne, the bilingual cooking school in Paris. Decorated with twisted bands of prosciutto, it is just as good the next day as it is hot from the oven.

Tourte of green vegetables

Serves eight as an appetizer or light supper dish

Leeks, green beans, and cabbage are imbedded in an egg custard in this *tourte*. Although a custard such as this one is usually cooked in a hot-water bath, Vauguet set the cake pan containing the vegetables on a preheated baking sheet, a trick that does not work for all custards but is fine for this one.

A note about savoy cabbage: some markets have the notion that the very dark curly leaves that surround heads of savoy are unattractive and should be removed. It'll take some searching, but you want a head that still has its dark outside leaves, because they provide the "casing" for the vegetables and custard.

6 tablespoons butter;

1 2-pound head of savoy cabbage with dark outside leaves;

Salt and freshly ground black pepper, to taste;

3/4 pound green beans;

1 bunch (4 medium) leeks;

16 paper-thin slices of prosciutto (for serving).

For the custard:

4 eggs;

2 additional egg yolks;

1½ cups heavy cream;

Pinch of grated nutmeg.

Thickly coat the bottom and sides of a nine-inch layer-cake pan with two tablespoons of the butter. Line the bottom with a circle of parchment paper, then butter the paper as well. Butter one side of a piece of foil large enough to cover the pan. Set all this aside.

Core the cabbage and rinse seven outer leaves.

Bring a large pan of water to the boil and drop in the leaves, curved sides down; push them beneath the surface for a minute until they are soft enough to remain there by themselves. Cook the leaves steadily for about eight minutes or until they're tender. Drain them at once, rinse them under cold water until they're cool, then lay them out on a clean kitchen towel to dry.

Coarsely chop the remaining cabbage. Heat two tablespoons of the butter in a skillet and add the chopped cabbage with salt and pepper to taste. Stir well, cover the pan, lower the heat, and cook the cabbage for about eight minutes, stirring once or twice, until it is tender. Pile the cabbage into a strainer and let it drain.

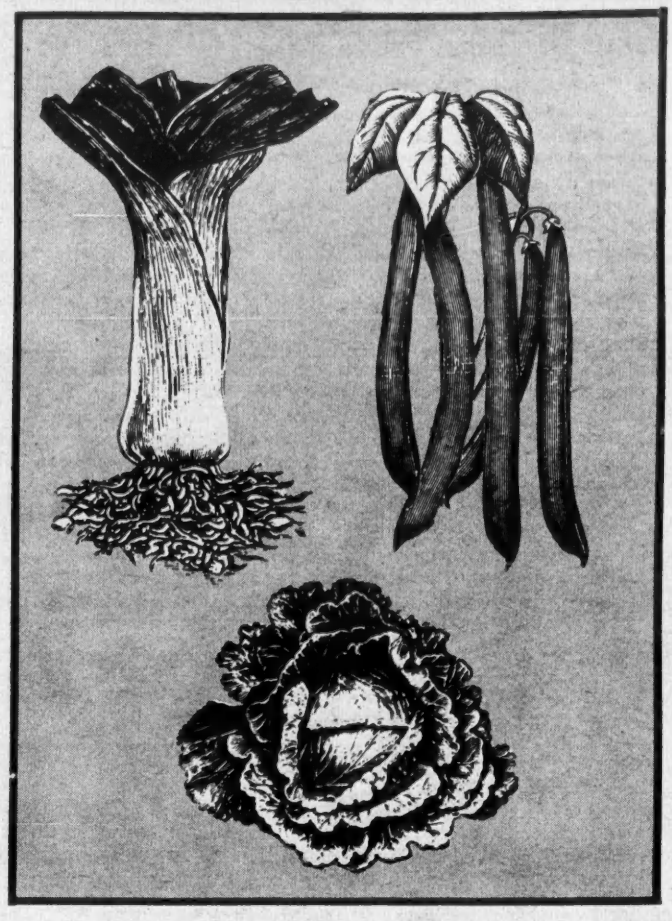
Trim and halve the green beans. Drop them into a pan of rapidly boiling water, return it to the boil, and cook the beans steadily for five minutes. Then drain the beans and rinse them with cold water until they are completely cool.

Remove the hairy roots from the leeks and discard the dark-green ends just above the point at which they begin to fan out. Pull off any soft outer leaves and make a cut down the length of each leek, keeping the root intact. Hold the leeks under cold water and fan out the leaves to remove any sand. Pat them dry with paper towels and slice them into one-inch pieces.

Wipe out the skillet in which the cabbage was cooked and add the remaining two tablespoons of butter. Cook the leeks over a medium heat, stirring occasionally, for about five minutes or until they are tender.

Set the oven at 350 degrees and put a large heavy baking sheet inside.

To assemble the *tourte*: cut away the thick stems that run up the center of the cabbage leaves, and then pat the leaves dry. Use six of them to line the buttered cake pan, letting each leaf hang over the side (they will encase the top later).



Scatter the green beans on the bottom of the pan, cover them with the chopped cabbage, and press the leeks onto the top.

For the custard: whisk the eggs, yolks, and cream with plenty of salt and pepper and the grated nutmeg. Ladle this mixute onto the vegetables a little at a time, allowing it to sink to the bottom of the *tourte* and fill the spaces between the vegetables. Lay the remaining cabbage leaf on top of the *tourte* and fold over the hanging leaves so they cover the top.

Set the foil, buttered side down, over the pan onto the hot baking sheet and bake it for 75 to 90 minutes or until a knife inserted in the center comes out clean. Remove the pan from the oven, let the *tourte* settle for five minutes, then run a knife around its edge.

Set a flat round platter upside down on the pan and turn them both over together. Carefully lift off the pan and remove the parchment paper.

With a long sharp knife, slice the *tourte* and set each wedge on a

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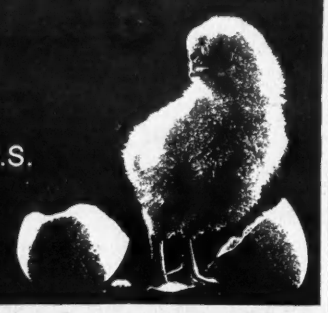

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plate. Twist two slices of prosciutto together, and set this garnish around each wedge. Serve at once.

Variations

Mushrooms: decrease the amount of green beans to a half-pound and add a quarter-pound of mushrooms. Slice the vegetables and saute them in two tablespoons of butter, with a squeeze of lemon juice and salt and pepper, for about three minutes or until they release their juices. Then cook them over a high heat until the liquid evaporates. Layer in the mushrooms after the chopped cabbage.

Carrots: decrease the amount of chopped cabbage by half (likewise the amount of butter it is cooked in) and add three long thin carrots. Trim and peel them and set them in a saucepan with enough cold water to cover them. Bring the water to a boil and cook the carrots steadily for about eight minutes or until they are just tender. Drain them and rinse them with cold water until they are completely cool. Halve the carrots lengthwise and set them across the layer of chopped cabbage.

Artichokes: decrease the amount of chopped cabbage and the number of leeks by half and add six large artichokes. Drop them into a saucepan of rapidly boiling water with a couple slices of lemon. When the water returns to the boil, cover and simmer the artichokes for about 10 minutes or until the hearts are just tender when pierced with a skewer. Drain them at once and rinse them with cold water until they are completely cool. Cut away the leaves and hairy chokes so you have six clean artichoke hearts. Saute them in two tablespoons of butter over a low heat until they are completely tender. Set the artichokes on the layer of green beans and sprinkle the cabbage into the spaces around them. Scatter the leeks on top. (Since artichokes are now in peak season, this variation is very practical.) ●

The oy of cooking

Ethel Goralnick, long-time local instructor of professional cooks, will give a Middle Eastern cooking demonstration on May 8 at 8 p.m. at the Harvard Divinity School. All proceeds for the demonstration, which will be narrated by cookbook author Joan Nathan, will benefit the Fellowship in Israel for Arab-Jewish Youth.

Goralnick, a French cook by training, holds professional and teacher's diplomas from Modern Gourmet, and spent two summers studying cooking in Provence. She will prepare recipes from Nathan's *Flavors of Jerusalem*, including katayif (fruit-filled crepes), mousakhan (chicken with pine nuts), Persian pilaf, zucchini salad, applesauce-meringue tart, and a chocolate almond cake.

The Fellowship will use the proceeds to support projects such as summer camps and community work that help promote relations between Arab and Jewish youth. Originally started by a Unitarian group during World War II, and then known as Children to Palestine, the Fellowship has remained interfaith and non-political. It is now chaired by Brita Stendahl, Swedish-dorn philosophy writer and wife of the former dean of Divinity School.

The demonstration will be held in the Rockefeller Hall Refectory of the school, 45 Francis Avenue, Cambridge. Tickets are $15 per person, $25 per couple. Call 335-1118 for more information. — S.J.

The fat & the lean
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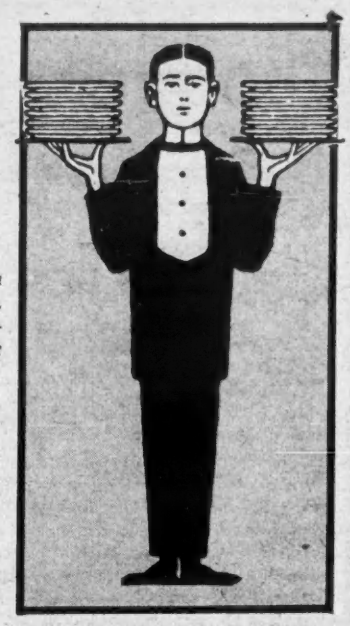


East India Square, Salem; 745-5810; open for lunch from noon to 2:30 p.m. Monday through Saturday; open for brunch from noon to 3 p.m. on Sunday; open for dinner from 6 to 10 p.m. Sunday through Thursday, until 10:30 p.m. Friday and Saturday; full liquor license; American Express, Master Charge, and Visa accepted; the restaurant is at street level, and there is an elevator from the parking garage to the mall where the restaurant is located.

by John David Ober

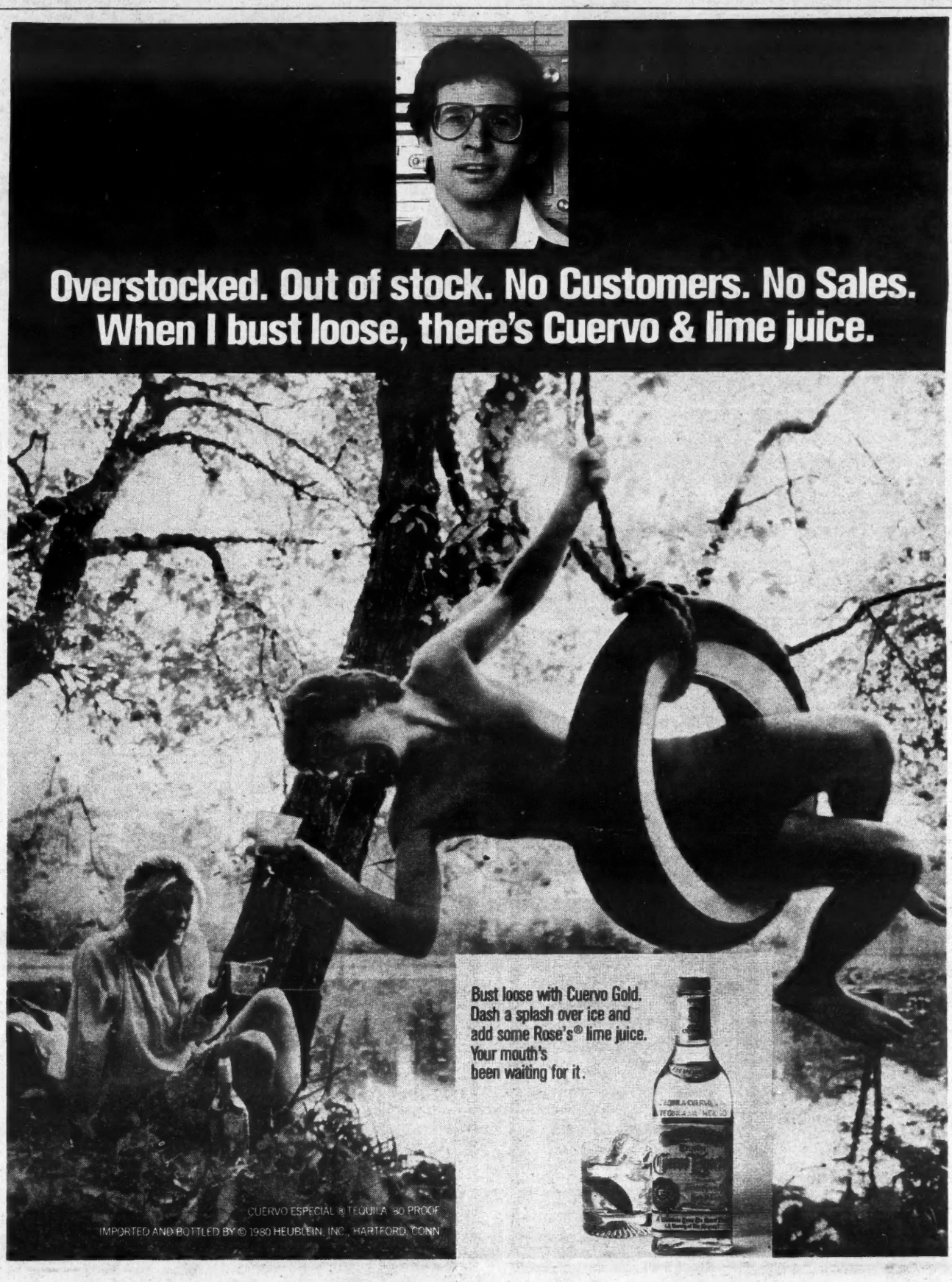
It is not at all clear why highly qualified restaurateurs like John Horwath and Jonathan Emerson — the "H" and the "E" in this establishment's name — would construct such elaborate and attractive physical surroundings, hire an obviously talented chef (John Casas, who was formerly with the Parker House and Ben Thompson's Landmark Inn), devise an unusually creative menu and a carefully selected list of wines only to have it all contravened by inept, careless service and an atmosphere of frigid indifference toward customers. On our recent evening visit, one of the owners, or perhaps a surrogate, made merry with a waitress at the beautiful semicircular bar while, in the dining rooms, chaos reigned. From start to finish, our meal took an even four hours and unfolded like a comedy of errors.

Among the many dishes we sampled, some were exceptionally good, and several were deserving of the highest praise. But there were also peculiar and unaccountable lapses of quality, presentation, and service, especially odd in a restaurant that presumes to offer elegant fare with prices to match: bread — most likely Vie de France — was cold and stale; an appetizer of chicken livers Marsala ($3.25) had a disagreeable, bitter taste, and the livers themselves were hard and dry; Caesar salad was limp, served without croutons, and dressed in a mixture that more nearly resembled creamy Italian than a classic Caesar; hearts of romaine lettuce with Brie ($2.95) straddled a too-small plate, and the wedge of cheese — slightly ammoniated and hard — was perched precariously on top. A silly salad. A portion of hind saddle of lamb ($13.95) was delicious, but not substantial enough to justify the price; coffee was poor in flavor and ruined by a long stay on warmers in the dining room. A bucket for white wine appeared only on request, and there was too much ice instead of ice water; steamed mussels ($7.95) were served without a container for empty shells; dessert pastries (each $2) were well-made, but the ones we tried — a Linzer cookie and chocolate cake with mocha-walnut *creme* — were less than fresh; service was haphazard, generally uninformed, and unconscionably slow. Neither the waitress nor the management seemed to care much despite a less-than-overwhelming amount of business that day.

In a lesser establishment, these and other grievances might be readily dismissed. At T.H.E. such flaws are all the more conspicuous because they are incongruous with and serve to undermine the hard work of the kitchen at its best.

We were thoroughly impressed

Continued on page 12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The great outdoors

Money makes the world go 'round

Currency tips for confused travelers

by Barbara Wallraff

Clif Garboden

Let's say you're at a restaurant here in Boston and you see the guy at the next table trying to pay his bill in Spanish pesetas. Now if the cashier or *maitre d'* or somebody has a copy of the *Wall Street Journal* or the *New York Times* lying around and happens to know that it reports current exchange rates (albeit those applied to large commercial transactions), or if this is happening during banking hours and the restaurateur thinks to call a major commercial bank to ask how many pesetas equal the price of the meal, then the diner is in luck. But it seems pretty nervy of him even to try it, no? ("We use *dollars* around here, pal. What's this Monopoly money?")

So if you're ever tempted, while abroad, to get on your high horse about the natives and their funny money, don't. It's their country, and you're there to see how they do things. Anyway, in most places you're likely to go (and particularly in Europe), people will probably be readier to accept whatever you're using for money than you'd be, here, to accept any strange denominations of theirs.

Which is not to say that you should simply pack cash for your vacation. Travelers' checks *are* safer. Karl Malden may make this point somewhat heavy-handedly, and in reality, most places are no more rife with pickpockets and thieves than Boston is. But if you do lose your money, it's a lot harder to get more if you're abroad. (The best method is to call your rich uncle or cable your bank and ask either one to cable you money; the process will take about 48 hours.)

Foreign cash is just like ours in that if you lose it, it's gone. Of course you'll need to carry some, since cash is undeniably the most negotiable form of tender, but it's wisest to keep your monetary reserves in travelers' checks, with only a few days' worth of cash on you at any time.

Some seasoned travelers get $10 or $20 worth of appropriate foreign currency before they depart (some places to exchange money in Boston are listed farther along in this article). You'll see why this is a good idea once you've lost your first race to the currency-exchange booth against all the other passengers just off the 747. Further, trying to communicate with a foreign-language-speaking teller about your desire for coins and small bills can be a harsh introduction to a culture (you'll need small change right away so porters won't revile you and so you'll be able to take a bus or a taxi without leaving yourself at the mercy of its driver). Finally, if you're going someplace out-of-the-way, there may be no telling if there will even *be* a currency-exchange booth nearby.

Of course, there's no sense starting out with a *pile* of foreign currency, since you'll probably cash a travelers' check pretty soon after your arrival.

The advantages of travelers' checks are that they're personalized and refundable, and that pretty much everyone everywhere realizes that you've already paid for them and that they won't bounce (as long as the signature you write in their presence matches the one you wrote when you bought the checks). In some parts of the world, including much of South America, many shopkeepers will give you a discount if you pay with travelers' checks (ask *before* you buy). And in most foreign banks, you get a better rate when you exchange US travelers' checks into local currency than when you exchange actual dollars (never mind why — it's high finance). Similarly, if you buy travelers' checks in foreign-currency denominations here, the exchange rate is generally a bit better than the one used in exchanging currency itself. The difference between these travelers'-check rates and cash rates is slight, but at least it means you lose hardly anything if you have to pay a one percent fee for checks (which is often standard).

So of course you want travelers' checks. But what kind? You have a number of variables to consider when making up your mind. You may wish to get checks for which there's that one percent fee (mainly American Express); or you might rather go to Barclay's or Cook, for free checks. This depends partly on how convenient it is for you to get to offices where the various kinds of checks are sold (some of these, too, are listed farther along). It also depends on where in the world you're bound for. If it's someplace halfway normal, you'll be safe with any halfway normal brand of checks; on an exotic vacation, though, it could mean real trouble if you lose your checks and then find out that the nearest place to get a refund is 500 miles away, through a jungle. And it might be a nuisance if the locals aren't familiar with your brand. So if you're going somewhere offbeat, you may want to ask each company here about its offices there and check a travel guide for suggestions as to the most well-accepted brands.

(Of course, people who lose sleep over considerations of this kind are mostly the ones who never drop their checkbooks into the ocean, never leave their hand-luggage on restaurant tables while they go to restrooms, etc. If you're worried about the refundability of your travelers' checks, first ask yourself if you're someone who's likely to lose them.)

Another choice to consider among travelers' checks is whether you want them in US dollars or in another currency. In Boston, you can easily get checks for British pounds, French francs, Swiss francs, German marks, Japanese yen, Hong Kong dollars, or Canadian dollars. Choosing checks in the currency of countries you'll be visiting may save you a bit of money, but it may be more trouble than it's worth, too. This depends on how many countries you'll be visiting, and whether you expect to cash your checks at foreign banks (where exchange rates on US-dollar checks are generally better than the rates you'll get here buying foreign-currency checks) or at hotels, shops, and restaurants (where exchange rates for US-dollar checks are generally larcenous).

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Don't get foreign-currency checks if you'll need to re-exchange into yet other currencies, because you lose a bit on each exchange. The only exception to this occurs when you're planning to be gone a long time. The dollar, sad to say, may continue to grow weaker, especially against such strong currencies as the German mark and the Swiss franc. (Let's say today you can get 1.75 Swiss francs for an American dollar. If, six months from now, a dollar is worth only 1.5 francs, you'll wish you'd made a fuller exchange earlier. It's not likely to be that bad, but it may pay off to exchange your dollars into Swiss or German money and into other currencies later. Get a banker to advise you before letting yourself in for the nuisance of this gambit.)

If you plan to take your checks in dollars, note that some currency-exchange booths at foreign airports and railway stations are branch banks or something similar, and therefore are advantageous places to change money; others are not, and may give you disastrously poor rates. One recent traveler to Britain reports having tried to change $200 at a subway change-booth (wouldn't you know, it was on a Sunday, when the banks were closed). If he had gone through with it, he says, he would have gotten the equivalent of $11.90 less than he did by waiting until the next morning and going to a bank. It's important to know a lousy exchange rate when you see one and always to ask, before you make a transaction, about any surcharges or fees that may be imposed and whether such handling charges are figured as a flat fee or a percentage of the amount exchanged.

When you're finally buying your checks, you'll want to choose appropriate denominations. If you're a big spender, $10 checks (or their foreign-currency equivalents) will drive you nuts; if you're not, cashing $500 checks will make you anxious. Get some checks that are smallish (according to your own definition), for use in shops and restaurants, and also some biggish ones, for paying hotel bills and for when you want real folding money.

Now the listings (which aren't comprehensive). You may want to ask about travelers' checks and foreign currency at your own bank first; if it happens to have what you want, or can arrange to get it, this will save you the trouble of getting a bank draft and taking it to another bank to do business. Also, call ahead to several exchangers (ask for the travelers'-check department or for a "foreign teller"); then you can compare exchange rates (remember to tell them whether you want the rate for cash or for travelers' checks), and also find out if they have on hand the checks or currency you want. If they don't, you can order it and you'll have saved yourself a trip. Consult first with each bank's (or travelers'-check company's) main Boston office. Normally, only these offices stock a wide range of international currency and checks, though most will send what you need to a branch that's convenient for you. Now, really, the listings:

American Express Company, 10 Tremont Street, Boston, 723-8400, sells American Express travelers' checks (one percent fee) in US dollars, Canadian dollars, British pounds, French francs, Swiss francs, German marks, and Japanese yen. Its exchange rates for travelers' checks are "a little better than bank exchange rates," says a spokesperson. The company usually stocks all the above-mentioned currencies, as well as Italian lire, Spanish pesetas, and Mexican pesos; some other currencies are available upon request (a fee of 50 cents per currency, in any quantity, is charged). As at most banks, exchange into currency is slightly less favorable than exchange into travelers' checks.

Barclay's/Visa, across the street from Barclay's Bank International Ltd., 110 Tremont Street, Boston, 367-2433, sells Barclay's travelers' checks (no fee) in US dollars and British pounds. Barclay's Bank stocks the common foreign currencies and can obtain others upon request (no fee).

Thomas Cook & Son, 407 Boylston Street, Boston, 267-5000, sells Cook's travelers' checks (no fee) in US dollars, British pounds, French francs, Swiss francs, German marks, Hong Kong dollars, and Japanese yen. Most foreign-currency checks, however, will have to be ordered in advance. Swiss-franc checks have been temporarily "frozen" by Cook's central office and are therefore unavailable at this time. Cook does not sell foreign currency.

Coolidge Bank & Trust Company, Harvard Square, Cambridge, 926-7314, sells American Express travelers' checks (one percent fee) in US dollars, British pounds, French francs, and German marks. It stocks the common foreign currencies (no fee) and can obtain others within three days to a week (a fee of $1 or $2 may be charged, depending on from where the bank must order the currency).

First National Bank of Boston, 100 Federal Street, Boston, 434-2200, sells American Express travelers' checks (one percent fee) in US dollars, Canadian dollars, French francs, Swiss francs, German marks, and Japanese yen, as well as Barclay's travelers' checks (one percent fee) in British pounds. It stocks many foreign currencies and sells $20 "tip packs" of almost anything; for an exotic currency, place your order before 2 p.m., and it will be delivered to the bank at about 11 a.m. the next business day (no fee, but do compare the exchange rate on "tip packs" to that on loose currency).

New England Merchants National Bank, 28 State Street, Boston, 742-4000, sells American Express travelers' checks (one percent fee) in US dollars, English pounds, French francs, Swiss francs, and German marks. It stocks a fairly wide selection of foreign currencies (no fee).

Shawmut Bank of Boston, 1 Federal Street, Boston, 292-2000, sells American Express travelers' checks (one percent fee) in US dollars, English pounds, French francs, Swiss francs, and German marks. It stocks a fairly wide selection of foreign currencies (no fee) and can obtain others within three to four days (if yours is the only order being placed, you may be charged for postage).

A few words about credit cards and personal checks, which may come in handy as supplementary sources of funds abroad. They're handier if you're planning a middle-class-style or luxury vacation than if you're intent on traveling cheap, because in foreign countries — as here — delis, youth hostels, and such don't generally honor them. Certain credit cards are more widely accepted in some parts of the world than in others. For example, in South America, Diner's Club is apparently much more popular than is Master Charge; Visa falls somewhere in between, and American Express is at the top of the heap. In the US Virgin Islands, most businesses would rather take personal checks than any credit cards, while on French-speaking Caribbean Islands, the opposite is true. And in West Germany, the use of bank cards, such as Master Charge and Visa, is not permitted. Most other European countries, though, have credit-card systems that correspond with the major American bank cards. Small hotels and shops that don't accept cards will often take checks, especially if you offer to cross out "dollars" and write in "pounds" or "lire" or whatever. (This is legal.) The American Express system is, of course, worldwide, and its cardholders may even cash personal checks at any of its offices. So, heck, bring along everything you've got, just in case.

(It's usually not a good idea to use credit cards and checks unless you really need to, though. It can take months and months for the charge notice or check to get back to the US office, where the exchange rate is calculated. And by that

Continued on page 12

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Currency

Continued from page 11

time, it's fairly likely that the rate will have worsened, and you may get stuck paying quite a bit more than you intended to.)

Finally, when you're leaving a foreign country, use up all your small change on cigarettes, mangoes, newspapers — whatever it takes — because almost no one will exchange coins. If there's an exchange booth with a decent rate at the airport (or wherever you're leaving from), change your folding money back to dollars; if the rate looks poor, wait until you get home. And even if you're continuing on to another foreign country, don't exchange your remaining currency for the next country's money unless it's such a large sum that you're sure you'll need it on the next leg of your trip. Eventually, you'll have to change what's left back into dollars, and the fewer transformations your money's gone through, the less will have slipped between the cracks of exchange-rate differentials. ●

T.H.E.

Continued from page 9

with the quality of the raw ingredients: fish and shellfish were impeccably fresh and cooked in ways that enhanced their natural flavors. The chef obviously cares enough to use fresh herbs and seasonal vegetables whenever possible. Soups were memorable creations of intense flavors, subtly balanced. The ice creams and sorbets made on the premises were unusual and flawless.

At lunch we were offered a choice of *pates* (each $3.95): pork and veal with a sauce of port, currant jelly, and green peppercorns; pork and chicken liver *en croute* with Cumberland sauce; and smoked haddock and smoked salmon *en croute* with a mustard sauce. We tried the first and found it to be delicious blend of finely ground forcemeat and spices. The slightly sweet and zippy sauce, redolent of ruby port, was properly served on the side.

Soup of the day (large bowl $2.25) was a regal cream of mushroom at lunch, a spiky gazpacho at dinner. We have not had superior versions of either in a long time. The mushroom was made with a velvet cream base, chock full of duxelles; the flavor was complex and deep. The gazpacho had plenty of garlic amid the medley of fresh cucumbers and tomatoes, both of which had been carefully seeded, and the soup was not too acidic.

Apart from the unappealing chicken livers, appetizers fared well. A spicy, homemade garlic sausage baked *en croute* ($3.25) was served with mustards in the styles of Dijon and Meaux. The sausage itself was delectable, but the crust was a little heavy, too thick, and soggy underneath. An appetizer consisting of two timbales of forcemeat of scallops ($3.95) was nearly as light as quenelles. The wonderful aroma and concentrated flavor were complemented by a smooth cream sauce.

For our noontime entrees we chose shrimp-and-crabmeat salad in a coconut half ($4.95) and linguine with littleneck clams steamed in the shell ($5.95). The salad was lightly bound with a bland mayonnaise. The morsels of shellfish were elusive amid the lettuce leaves that filled the coconut. And that hard nut proved to be more decorative than edible.

The clams perched atop a bed of perfectly timed linguine were bathed in a superb poaching liquid of white wine, clam broth, butter or oil, garlic, a distinguished array of green herbs, and flecks of spicy-hot red pepper: a triumphant and harmonious blend of aromas, tastes, textures, and hues.

A similar poaching liquid accompanied the enormous pile of mussels ($7.95) we ordered at dinner, although on this occasion the white wine required further reduction to purge it of the harsh alcohol taste. The mussels themselves were plump and tender and ideally steamed. We also tried the aforementioned saddle of lamb ($13.95). Six paper-thin, boneless slices of tasty meat were served in natural juices.

Entrees in addition to those listed on the menu included quail stuffed with a forcemeat of pork and chicken liver; salmon steak with dill butter; and a seafood stew of squid, clams, mussels, and scallops in a sauce of fish stock, soy, and ginger. From the list of specials we tried poached fillet of sole with a sauce of cream and pureed asparagus ($12.95) and pan-grilled sirloin steak in a sauce of Madeira and truffles ($12.25). The asparagus combined surprisingly well with the carefully cooked fish. The beef was of respectable quality, reasonably well-trimmed, and cooked as ordered; the sauce did indeed have small strips of truffle, but it lacked finesse and was, on the whole, rather prosaic.

For dessert the pastries can certainly be recommended when they are fresh, and the ice creams and sorbets are exceptional: we tried mango and also strawberry ice cream ($1.95 at lunch, $2.50 at dinner) and found them bursting with flavor and remarkably rich and smooth. We chose to have a scoop of each of the available sorbets (any three scoops, $2.50): kiwi fruit and lime, pink grapefruit with Stolichnaya vodka, and purple passion fruit. The absence of sugar made these exotic and tantalizing iceas all the more refreshing at meal's end.

T.H.E. could easily become a restaurant of major importance, a star among the handful of serious new enterprises in the metropolitan area. Before that can happen, however, the "human atmosphere" that prevails in the dining rooms must be made commensurate with and worthy of the stunning physical environment and the creative capabilities of the kitchen.

One last note: we had nothing but admiration for the restaurant's spacious design and understated elegance — with one exception. All of the tables along the large, front windows are half-bathed in the harsh glare from neon lights suspended outside the restaurant. In a party of four, two diners are dark and the other two are bright. The effect is disconcerting and disorienting.

* * *

Fat chances: Skip Sharon, formerly of St. Botolph, is opening his own restaurant on May 10. P.B. Sharon's, 14-20 Marshall Street (next door to the Union Oyster House), will serve entrees, ranging in price from $7 to $16, along with light fare. Stanley Dry, who has cooked at St. Botolph and Front Street, will have a hand in supervising the kitchen. ●

Cambodians

Continued from page 5

same thing happened. She finally realized that they were afraid to leave their possessions unattended. When the children of the same family entered school, they would gather up jackets, sweaters, and books and take them out onto the playground at every recess; there, one child would guard them while the others played. After some persuasion, the children finally agreed to leave their possessions with their teacher.

Despite their difficulties in coping with trauma, Cambodian refugees seem far from the pathetic, battered stereotypes that our sympathy produces. The famous Khmer smile remains: they joke, they seem healthy — to an outsider, in fact, their resilience seems almost superhuman.

But whether in a year or two these sur-

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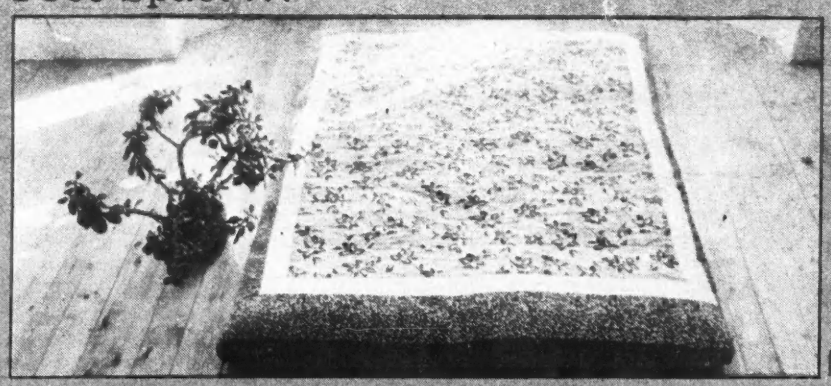
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vivors will suffer a kind of delayed reaction is simply unknown. Based on his experience with Vietnamese refugees, Jim Lavelle, director of the Indochinese Mental Health Center in Brighton, believes this could well happen. "People who are caught up in immediate survival needs — finding jobs, acquiring language — can't wander around being depressed," he says. "The cases that we have come upon are people who have been here for four years, speak good English, and then all of a sudden things start to hit them. If you lose someone and you don't really mourn that loss, it might hit you a few years later, when you least expect it."

And if this does occur, it may be difficult to detect the symptoms in Cambodian immigrants. Indochinese culture, in general, puts a value on self-restraint, on not complaining or admitting problems. "I have never heard a complaint from a Cambodian — never," says Sharon Reisman, a social worker at the Jewish Family and Children's Services in Brookline. "For three days we had a Cambodian man with a 105-degree fever. I would ask him how he was feeling. 'Fine, fine,' he would reply. He was in the midst of a malaria relapse and he was 'fine.'"

There are indications that this quality may be more than just cultural, though. Vachirin Chea says that when he got here, he was so grateful to his sponsors that he would not do anything at all that might cause them any inconvenience. "If they asked me if I wanted a cup of tea, I would be afraid I was bothering them. So even if I wanted it, I would say no. Now I feel differently. If I want it, I tell them," he says.

If it is difficult to get Cambodian men to confess that anything might be wrong in their new environment, it is hard to get the women to talk, period. Except in "advanced" families like the Cheas', Cambodian family life is extremely patriarchal. Women defer to the men and let them do the talking. According to Savath Kuy, men in pre-revolutionary Cambodia often had two or three wives, redoubling their power. Although most women in the cities worked before they were married, it was their husbands who decided whether or not they continued, and usually husbands said no. Even the smallest details of life were part of the non-working pattern: since there was little refrigeration, for example, women had to shop every day for meat, fruits, and vegetables, a task which effectively kept them out of the work force. In rural areas, of course, life was different, and women often worked alongside the men in the fields. Once the Khmer Rouge took power, both sexes had to work equally in the countryside.

In America, new patterns may emerge. Middle-aged and older women are likely still to stay at home (often, in fact, they don't even learn English), younger married women are going off to work. But "liberation" seems to end there, for now. "My impression is that in their houses, the men are still definitely in authority," says Kathy Kuy. Some abuses of this authority may at least be on the wane. Lavelle recently held a meeting with 30 Rhode Island Cambodian men to talk with them about wife-beating. It seems that the wives were complaining, something they probably would never have done in Phnom Penh. The power of the father (and grandfather) over the children may be decreasing, too. Since the children often learn English much more quickly and fluently than their parents, a patriarch's prestige may be eroding. And the Cambodian custom of arranged marriages will probably change, too.

One relatively difficult subject is the relationship between Cambodians and their long-time foes, the Vietnamese. In this respect, Cambodian newcomers can find themselves in an uncomfortable position. There are a relatively large number of English-speaking Vietnamese here, and many have taken teaching and social-services jobs dealing with refugees. So a Cambodian who fled from the Vietnamese occupying his own country may find Vietnamese in positions of authority here. Sponsor Marshall affirms that, when faced with Vietnamese in positions over them, Cambodians "get smaller and smaller." Savath Kuy says it doesn't bother him, though. "I understand why this is. I understand that the Vietnamese have been here a longer time," he says. "You keep thinking it's not your country. Why should you care?" Dr. Liem Van Tran, himself Vietnamese, says he has good relationships with the local Cambodian leadership. He sees both groups as "victims of the North Vietnamese communists." But while he ascribes little anti-Vietnamese sentiment to educated Cambodians, when it comes to the less educated newcomers he isn't so sure.

If relations with the Vietnamese can be a bit frosty, the same can't be said for the interactions between Cambodians and the Americans they come in contact with. Every Cambodian I spoke with had polite praise for Americans, especially for their sponsors. And the sponsors find the experience rewarding. In fact, Andy Marshall's church group just brought in another family, and her absorption in the new refugees is almost full-time. Do the sponsors ever lose interest? NEARR's Betty Humphrey doesn't think so: "For the most part, it becomes such a rewarding experience for sponsors that they get immersed in it. Most sponsors say they got out of the experience much more than they put in."

Some cities are doing their part to make the refugees feel at home, too. Newton, for instance, provides a bus to pick up refugee families at the airport, when necessary. The local CETA program now includes Kathy Kuy's course in English, and the city has gone to local businessmen to encourage them to hire the refugees. "As a Jew, I can relate to their experiences," says Newton Mayor Theodore D. Mann. "Maybe we learned something from the Holocaust."

There are problems, too, of course. One refugee-resettlement officer told me she often has to justify the work she does to friends and social acquaintances. "People tell me we have our own poor. Why do we need these people?" Some employers tend to pay refugees less than the minimum wage — as happened to one of Andy Marshall's family — and it may take the newcomer a while to catch on. And fearing public antipathy towards refugees, resettlement groups are sometimes overly defensive. "The plight of the Indochinese refugee and his family is not of his own doing. He is neither criminal nor political figure," says one agency's public-service radio spot.

Despite language difficulties, cold weather, menial jobs, and the lack of religious facilities (the nearest Cambodian Buddhist temple is in Washington, DC), for Cambodian refugees life in the US means food, safety, and a chance to put their lives together again. It also means freedom. When Vachirin Chea quit his job working at Prince macaroni, it was a big thrill for him. "I didn't have to keep doing it if I didn't want to. I could decide to quit. I could decide to go to school. That is something I couldn't do under communism." And he adds, "If you don't feel free, it seems like the room is very dark. If there is hope you can do something you want, it is like turning on the light in that dark room. In Cambodia, it wasn't only the lack of food. Without freedom, the people become weaker and weaker, too." ●

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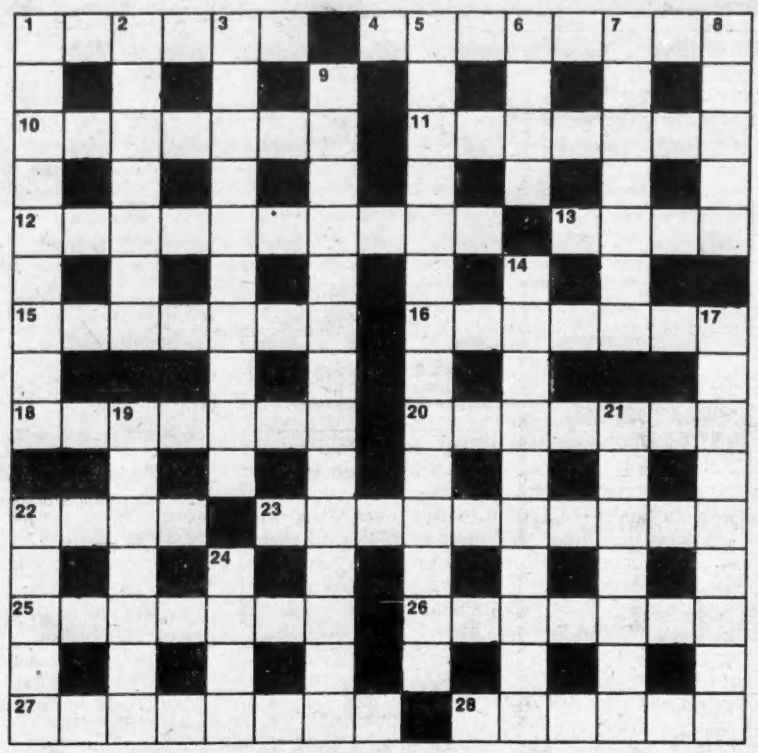
by Mel Taub



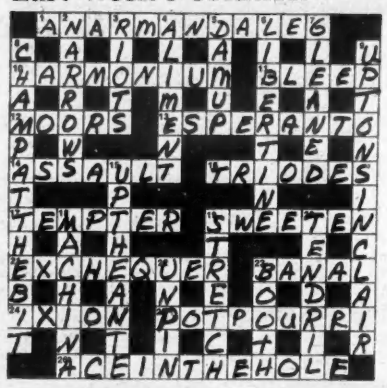
ACROSS

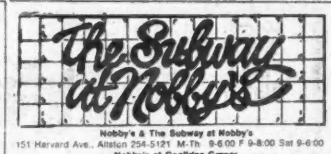
1 Dish served at GOP tea. (6)
4 One fool follows another in search of a murderer. (8)
10 Marine swinger? (3,4)
11 "When it comes to love," said Churchill, "I . . . ." (7)
12 The confidential information is not out there, jerk! (6,4)
13 Stop using one's hands? (4)
15 At ten, somehow, downpour was the signal to get on board. (7)
16 OT book in which a reference to racketeering may be found. (7)
18 It's stupid, French and full of shrubbery. (7)
20 Like something that is, *e.g.*, too sticky. (7)
22 Ethpy. (4)
23 How to make a half out of two, deceitfully. (3,3,4)
25 Unintentionally one Spanish piece of merchandise. (7)
26 As close as you can get to birds who are in their home. (7)
27 Sound but redundant advice from boat owner to golfer. (4-4)
28 Took Adele's old apartment. (6)

DOWN

1 To pelt Stein may be deadly. (9)
2 A start in passenger service. (7)
3 Where fishermen can get $1000 loans. (5,5)
5 Gathering place for postal workers? (8,6)
6 It has a lid that's not quite closed. (4)
7 Keep furs here or in the theater. (7)
8 His poetry was not conducive to peace and quiet. (5)
9 Implement the doctor used on yellow-fever victim (he almost blew it). (4,10)
14 What the middle-of-the-roader said, but wasn't. (10)
17 Tatar used to be full of it. (9)
19 In Smith and Dale? That's not accurate. (7)
21 They appear resentful in verse. (7)
22 A hit to sing in teepee. (5)
24 Complain of fish. (4)

Last week's solution

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HELP WANTED

The terms Male & Female are used for the convenience of the reader. Sex discrimination is illegal unless a bona fide occupational qualification is stated.

AUDITIONS

CABLE T.V. SHOW
Actors writers TV tech crew, Episcopal Divinity School, Washburn Auditorium Tues May 13, Thurs May 15 7-10PM. No phoning please! Prepare 2 min mod piece for acting. Aarnest Productions aud at 99 Brattle St, Cambridge at Divinity School.

Actors/actresses/technicians. The Publick Thtre will hold auditions for its tenth Summer season. A Flea in Her Ear, The Merchant of Venice to be performed in a beautiful new outdoor theater. Prepare 2 mono. contrast classic 2 min each. Bring pic/res. Auditions May 10, 1-5 pm. Call 262-3160 for appointment.

DANCERS
M & F dancers w/experience in jazz, ballet, imprv, choreography for jazz/fusion music & dance co. Call Natalie Pierce 731-5281 or call Boston Rep 423-6580 to arrange audition times.

Wanted: Actors 14-18 years to audition on May 5 for Youth Expression Theater. Volunteer. Call 492-0518 to register.

SUFFOLK THEATRE
Needed: tTD and crew for May production of TARTUFFE. Paid positions Call 266-8133 or 723-4700 ex 236

New Eng. Soc. of Concerned Musicians (Char. Trust) Pops Orch. will perform arrival of Tall Ships in Boston Harbor May 30. Seeks players for all sections esp. strings, reeds, horns, perc. for Pops, B'way shows, Natl. Anthems/Ceremonies. Charitable and paid Summer Festival jobs. Open rehearsals and auditions Apr. 27 3PM & May 5 8PM, 131 Pearl St. Boston near So. Station. Call 426-8771 or 5233829 nights.

Touring childrens theater auditioning adult actors for fall production. Performances weekend days, Boston and vicinity call 237-3017 between 9am and 10am.

WOMEN WHO SING BALKAN
and slavic music. Thursday, May 8, 8 pm. Friday May 9 7 pm. School at the Emporium 2018 Mass. Ave. Camb. Call 861-0649 or 489-3018 for info.

ACTING WORKSHOP
Josephine Good, teaching assoc w/ Peter Frisch, offers 6-week acting practicum at leementary/intermediate level. Begins May 19. By audition. info: 661-1330.

LA RONDE
Auditions at Cambridge Rep. This week for appt call 734-3149.

Beth Soll & Co. seeks dancers for 1980-1 season. Audition Friday May 9 3PM 1st Congregational Church 11 Garden St., Camb 864-5418.

Auditions for staged readings for Playwrite's Platform's Festival of New Plays. All ages, types - both males & females needed. Performances weekends of June 13 & June 20. Bring contemporary monologue to Bradford Hotel, 5th floor theater, Saturday May 10 1 pm. Call 522-7993 9am-5pm for info.

SEE:
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Ad under JOBS WANTED!

Harvard Gilbert & Sullivan players seeks applications for director/musical director for Fall show "Yeoman of the Guard". Call 498-2214 for info/interviews Sunday May 11.

Wanted: Experienced actors & musicians for B.A.G.s Summer production in collaboration with Boston 350. Actors M & F need to sing, instrument is nice, age 25-40. Musician to play Traditional music on Banjo, Guitar, Fiddle or combination. Auditions on May 12 & 13th, Rehearsals start May 19th (5 weeks), play for 7 weeks. This will pay well. Call 267-7196 afternoons for audition appointment.

The Triangle Theatre Company Boston's new Gay Theatre still needs men & women for our first production. Performances will be June 23-28th to coolncide with Gay Pride week. Call David anytime at 536-4969.

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The Loon & Heron Children's Theater is launching an eight week performance series beginning March 22nd. We will be presenting some of Boston's finest performing artists, including the Next Move Theater & the Pocket Mime. Volunteer help is needed in the following areas: box office, ushering, flyer distribution, tech crew, group sales, adsales & promotion. Please help the Boston area develop a fine children's theater. Call June Fine 247-8156 or 267-7416.

Volunteers are urgently needed to act as guides and general helpers at the Massachusetts Very Special Arts Festival to be held on May 13 and 14 from 9 to 4 at New England Life Hall. A pre-festival training session will be held on May 2 at 3:30 pm at the Department of Education, 31 St James Ave. Boston Room 705. Call 727-5770 or 969-4685 for further information.

VOLUNTARY ACTION CENTER (VAC) United Way of Mass Bay - Find out where you are needed. Write for "Share the Time of Your Life," a comprehensive list of voluntary opportunities. Enclose $2.00 to defray expenses and mail to VAC, United Way of Mass Bay. CO Anna Satkewich, 87 Kilby Street, Boston, MA 02109. If you are interested in any of the volunteer opportunities below, call VAC at 482-8370.

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1976 BUICK SKYHAWK, blue w/white inter. a/c, am/fm, p.b., p.s., 20mpg, $1950. Call Mike 547-3389 7:30-8:30am or evenings.

1969 BUICK Skylark-350 hp, best offer as is. 787-3474 eveninns.

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66 and 70 CADILLAC, 7 passenger. Call 354-5491.

1976 CADILAC Coup De Ville-a low milage, meticulously owned automobile, $3800 firm. 395-0210, ask for Jay.

1977 CAMARO v-8 a/c 305, ps, pb, cruise, AMFM, 50,000. $4000 698-0827.

77 CAMARO - V8 305 a-c, ps/pb, cruise, am/fm, 50,000 miles, $4000 call 698-0827.

79 Z28 CAMARO - 4 spd, 350 engine, am/fm 8-track stereo, 16000 miles $6200, 468-1876 85, 535-3267 after 6.

1973 Z-28 Camero L88 hood custom paint, rebuilt engine, new shocks, exhaust, tires, 3sp auto. Blck in & out. Must be seen. $4500 or BO. Gary 391-2892.

CHECKER marathon 1969. Never used as a cab, Mech exc. 55,000, needs some body work. $1800 or best offer 353-2084

69 CHEVY Biacayne. Great engine, New brks, batt., snows. Leaving town-must sell. Asking $500. Call 734-3996 leave message.

1974 CHEVY Caprice 2 dr hrdtp. PS, PB, PW, AC, AM/FM stereo. Call 364-9880.

CHEVY Corvette Coupe, 1975, excellent cond. $6,500. or best offer. Call (603) 924-7282.

1977 CHEVY IMPALA
2 door with full vinyl top, ps, pb, ac, steel-belted radials, good condition 665-5389 or 665-0873.

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1977 CHEVY Malibu classic, disc brakes, air cond, excellent shape, Call 773-1617, ask for Dick after 7PM $2900 or B O.

1971 CHEVY Malibu, auto, r&h 104,000 miles, runs good, body good, int exc, 4 new tires plus snows. $600 or B O. 623-2172 ask for Jack.

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1971 CHEVY Nova-auto. V-8 2dr AC, PS, PB, low milage, AM-FM. Dependable, needs some work. $600. Bob 734-8392 eves, wkend

1955 CHEVY Sports Coupe, blue, 2-dr, 6-cylinder, 3-sp manual, original equipment 1-owner garaged. Best offer call 588-4550 after 9:30 p.m.

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1978 FORD Fairmont wagon, std exc cond, 26 mpg, $3100 or B O Eves & weekends 965-5416, days 444-8208.

67 FORD GALAXY - must sell needs battery runs well $500 or best offer call after 11:00 pm 247-3841.

1975 FORD GRAND TORINO - Radial tires, completely tuned, 45,000mi, clean inside & out, amfm, $1495 call 828-7065.

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1973 Grand Prix, ac, electric cruise control, AMFM 8-trk tape deck, green w black vinyl roof. Motor & body exc. $1500 or B O. 272-3277.

1976 GRAND TORINO - 4 door, V8, one owner, 66000 mi, a/c, $1600, call 924-8443.

1973 HORNET-6 cyl, 3 spd, new brakes, good mechanical condition. Body needs minor work. Priced to sell at $750. Call 698-0484 evenings.

1976 LEMANS PONTIAC-low mileage, 20mpg, exc cond, std trans, 6 cyl, $2700, call Joseph days 426-3040, eves 641-0183.

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76 MERCURY Bobcat. 4 cylinder automatic, 35,000 mi. 4 steel belted radials, All Ford warrantied work done on car and engine. Like new. $2800. 375-0673. Call after 5 pm.

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AUDI 100LS 1976 4 door std. A/C sunroof 20+ mpg. AM-FM cassette silver-blue velour interior. 43,000 mi $3900 or BO 469-9318

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1979 BMW 3201- red/black, 4 spd, a/c, sunroof, am/fm stereo/cassette, 14000mi, exc cond $10900 Jim aft 6pm 603-798-5683.

1976 BMW 2002 4 sp. Sunroof, Blaupunkt brown driving lights. Day 893-4718. Eve 653-0457. $6000 or BO.

1977 BMW 320 I- 4spd, A/C, Blaupunkt stereo cass, 4 new Michelins on alloy rims. New exhaust system, new clutch & 4 new Bilsteins. 28K miles. Superb cond. 776-1822, 776-3010.

BMW 2002-1970-excellent condition, great body, silver blue, $2400, call 738-7999.

BMW 2002 - 74, auto, ac, am/fm stereo, orig owner, $4500, 566-6383.

BMW 1976 2002, 4 spd, sun-roof, 24 mpg, reg gas, very clean, $5800. 603-434-9731.

BMW 1976 2002 - std trans, am /fm stereo radio with cassette, sun-roof, exc running cond, $6695 or bo call 947-9662.

1974 CAPRI Low miles, no rust, sun roof, runs well, great shape, $1975. Call 923-1947 after 6 pm

1974 DATSUN B210, 46,000 mi, rust proofed, good condition. $1800 or best offer. Call 864-2479

DATSUN 260Z-White w/ac 4spd 1974 ½. Must be seen 48K miles. Call 738-6798 or 323-5896.

73 DATSUN 1800. Auto, reliable trans. Body nds some work, gd MPG, must sell $2000. Call 324-9142 after 6. Keep trying!

DATSUN 510 71 rebuilt motor new brakes tires shocks starter, many other new parts $625 or best offr 327-1559 eve or wkend

1977 DATSUN B210 for sale only 15,000 miles automatic air con only 2 ½ years old good price call Blake 266-0494.

1973 DATSUN 610 Wagon, 4 cyl, auto, needs exhaust, 68000 miles, runs ok, rust on body $500 Call Ron eves or wkends 625-2067.

72 DATSUN 510 Wgn, 88K mi, 30 Mpg reg gas, many new parts, snows, some rust but relib trans. B.O. Call 643-7380 after 6:30 or Sun.

DATSUN 610-1974- standard, good condition, $1625, 536-4626.

73 FIAT 124 - Sports Coup-4 spd, cassette stereo, new tires with mags, a/c, new paint, must sell, 787-3993

76 HONDA CVCC Hatchback, auto trans, cass stereo, 40K mi, uses reg gas. $3000 or B O. Call 266-7293.

1973 JAGUAR Convertable. Silver and blue, must sell. $14,000 or best offer. 742-5667

Mazda RX-4 45D Coupe good cond new tires, shocks, 57000 mi, must sell am moving. Asking $1850. 731-5543 aft 8pm keep trying.

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78 SUBARU 2 dr reg gas ex mpg 4 spd fwd looks & runs like new rustproofed .$3500 call 935-4636 Woburn MA after 3:30 pm.

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TOYOTA SUPRA 1979 - superb condition, 5 spd, cruise, cassette, $8500 or bo. Moving must sell. 1-462-7817.

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67 VW fastback, grey, rebuilt engine w/ 1500mi, clean everything works. Radio. Cambridge Call Jim 547-7909.

1975 VW RABBIT. Moving, must sell. 66000+ miles, good cond. $2300 or Best Offer. Call 357-6630.

1974 VW SUPER BEETLE-sunroof am-fm stereo new tires must sell leaving state $2895 call 567-2789 gold color

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68 VOLVO 144-good shape, rebuilt engine, many new parts, very little rust, $1000. Call 266-0243 evenings.

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1976 MUSTANG II. Special edit. 4 cyl., 4 spd, Michelin tires. Exc. cond. 1 owner. $2600 or BO. After 5. 327-0950

1980 TOYOTA 4x4 sport truck. Long bed., stereo, tilt wheel, sliding window, cap, step & tow rust-proofed, many other options. Approx. 3000 mi. Getting Co. car. $7250 firm. 356-7673 eves.

59 VW BUS, classic from Calif, recent rebuilt eng & trans, new shocks, well preserved, great milage $1500 or BO 749-3662

1973 VW Bus. Sun roof, louvred windows, can alternate as a camper using a complete set of custom camping equipment, 1000 miles on rebuilt engine, 21 mpg. regular gas, $2000. 862-4467

72 VW CAMPER Sink, ref, Poptop sleeps 4 excellent camping, great transport 10K on rebit eng $1800 Needs body work 742-6508

1968 VW Camper, White, w/rebuilt eng., trans. New steel-belted radials. Good condition. Call Neil: 875-3730.

'68 VW van/camper rblt engn nu clutch, brks, & more a steal at $800 firm call Bruce 263-3422.

1971 VW Van 3000mi on rebuilt engine. Runs great 25mpg some rust $1800 Jerry 876-7530.

Utility trailer. Excellent cond. 4x7 with 3 ft sides. Canvas tarp, lights, full size tires. $300 or BO. 782-1157

Show van for sale, must sell, must be seen. Call 603-889-5174 after 6.

Ideal band complete travel wagon-converted 30's bus, better mileage than vans. Space for equipment, dressing room & lounge. Formerly Starfleet mobile recording studio; visitors have included Peter Tosh, Arlo Guthrie, James Taylor, Carly Simon, Tom Petty, the Cars, Bonnie Raitt-but so what-it's a great deal! With complete kitchen & bathroom. Call 482-4881 days. $2500 foim.

CYCLES

79 BATAVIS Regency Moped. 150 mpg, 2 gallon tank, driven 160 mi. $515 237-7913

BMW R 75/5 Low mileage Excellent condition. Fairing Bell helmet many extras $2800 neg. Gerard eves 688-4690.

DIRT BIKE 250cc Bultaco Alpina 1974. Good condition $450. Call Joe 731-2456 after 7 pm.

52 HARLEY - Model "K" 750 V twin, beautifully restored $2700 or best offer Days 875-5020 Eves 655-6883.

1941 HARLEY low rider, 80" flat head, excellent condition, low mileage 468-1876 8 to 5, 535-3267 after 6.

HONDA CX500- only 1,900 miles water cooled, shaft drive w/lugg rack, very quick, immaculate cond. Must be seen $1995 eves 617-965-5326.

1974 HONDA 360CB 6 spd trans, sissy bar, custom exh, new batt, tires, 10K mi, runs & looks excellent. $700 Barry 567-7058 days.

1979 HONDA CX500 - 1200 miles, with accessories, 18 month warranty. $2600 or bo. 527-4490 eves

73 HONDA CB350. V good cond. Helmets $350. Call aft 3:00 825-4557

1978 HONDA CK-500
Water-cooled for touring w roll bar and carrier. Excellent condition, only 10,000 mi. $1800 Call 661-3321 after 6 pm

1977 HONDA 750 K-Many extras, well maintained, $1800 firm, all days 328-3057, anytime 328-3612.

1975 HONDA 200 CBT. Under 3000 mi. Unbelievable cond. Hits 70 mhh. Ask for Benji or Terrance. Best offer. Call 489-3478 Moving

1978 HONDA Hawk I- 8500 miles, exc cond. $900. Gary, eves 492-1911.

1977 KAWASKI 1000 ltd, super clean, continental tires, oil cooler, center stand $2800 or best offer. Melrose 665-2096.

1974 KAWASAKI 500cc. Low mileage, excellent condition, 1 owner, extras. $900, or best reasonalble offer. Call 787-2650

1978 SUZUKI GL1000 9K fairing saddlebags AM-FM radio exc condition one owner bought new May '79. Just tuned 492-4914.

1979 SUSUZUKI GS425E. 2500 miles, rack & bar, in exc. cond. $1600. Call 479-2965 after 7 pm.

73 Suzuki GT 550, excellent condition. Must sell leaving area. $800 or B O. Allston Mike 232-3368.

SERVICES

$$ CASH $$
For junk cars call 472-2823 56PM

TIRES

GREAT DEAL
2 Sempierit 14" snowtires hardly used great price Call mornings 367-2232.

SNOWTIRES: 2 Concorde G78-15, 4-ply bias snows, run less than 9,000 mi. Mounted on heavy-duty, 5-lug, all steel rims. $85 the pair, firm. Call Clif, afternoons 536-5390 x524. PEUGEOT OWNER 2 Michelin XAS steel belt radials - 175x14 - on wheels. For Peugeot 504. $90. Excellent condition. Long life ahead. 731-8581 after 6.

Hr 70x15, steel belted radials White raised letters. Good for 20,-000 miles. Cost $400. 2 for $120, 4 for $225. Mike 254— 6695.

Snow tires: winter isn't over! 2 new 145R13X Michelin Radials & rims; 2 F78-14, new & rims; eves, wknds leave message 734-3056.

For sale 8 tires. 2 14 inch reg tires, 2 13 in radial snows & 4 radials all brand new for info call Mark aft 5 884-1472

REAL ESTATE

APARTMENTS

SUBLETTING?
We'll let yours or find you one. 232-0050.

SEPT 1 SEPT 1 SEPT 1 SEPT 1. All sizes, prices, areas. WILKE & WELCH 739-2902.

ALL-lrg base 2bd nr T $300 232-0050.

ALL-2bd eat-in-kit prch $400 739-2902.

ALL-cln mod 1bd tile bth $285. 739-2902.

ALL-1st flr 3bd yrd for pets nr T $325. 266-2699 RE.

ALL-91 spac 4bd all new $650 739-2902.

ARLINGTON-on Harv trans sunny 3-4bd duplex apt 7/1 $550 unhtd. OAKLEY RE 484-4001.

BACK BAY Studio take over lease moving cls to trans shopping $200 mos ht hw incl hardwood floor avil 7/1 Call 262-5661 or 923-8580 keep trying Wayne.

BACK BAY-St Germain St. Avail June 1. Large elegant 1 bdrm with study, outdoor deck, brick fireplace, air conditioning, washer-dryer & dish washer. Very unusual. $525/mo. Call 491-2720 or 536-0268.

SUNNY-NR T
Back Bay Pk Dr-well managed bldg. Lrg apts avail now 1bd $315, stu $240. BCR 267-6191.

BACK BAY- 1 bdrm. Con loc nr T, laundry, markets. 4th fl 266-7661

BACK BAY Pk Dr-nr Sears & Star Mkt. Very lrg 1bd $345, stu $240. Freshly pntd flrs sanded elev res supt. Boston Comm Re 267-6191.

BACK BAY
Nr Symphony, great studio. Summer sublet or sign lease. June 1 occupancy. Call Andrea 956-1583 day or 247-2792.

BACK BAY...
BEACON ST-exc bldg. Stu from $325, 1bd from $445 hi ceilings lots of charm frpl. BOSTON COMM RE 267-6191.

LEASE & NO LEASE
BACK BAY-nr Sym Hall, well managed bldg-sunny stu $195, lrg 1bd $240, just pntd 2bd $325 Avail now, must be wrkng, convt loc, res supt. 262-4588.

MARLBORO ST
BACK BAY-well maint bldg. Stu $265, 1bd $360, 2bd $450 laundry. BOSTON COMM RE 267-6191.

BACK BAY - 2bdrm, hardwd flrs, 2 fireplaces, nr BU & T, newly painted, clean, occ. 6/1, 15 mth lease. $500 + elec. Call 266-9551.

BACK BAY Newbury at Exeter 3 brs full floor mod kit fireplace exposd wdwrk avail May 10 $650 until Sept then $725 call 536-6721.

NEED AN APARTMENT IN BOSTON THIS SUMMER?
FREE Room and Board in exchange for child care and light housekeeping with family in Belmont. Own Private suite including bathroom, convenient to Boston and Cambridge. Write Phoenix Box 5851.

SUBLETTING?
Are you subletting your present apt? We can help. Boston Comm Re 425 Marlboro St, Back Bay 267-6191, 1216 Comm Ave, Brighton 566-2000.

BOSTON-Mass Ave furn lrg 1rm w/stove, refrig, brick exp. $170 incl all utils. Available immediately. Call 266-8822.

BELMONT/WATERTOWN small room, unfurnished, for rent w kitch priv. Non-smoker. References. Nr. public transp. $160 923-1914.

BRIGHTON - available now, Comm Ave 2 ½ bdrm mod apt w/d $425. Good landlord. Days Vivian 426-0740 ext 35 except Thursd.

BRIGHTON. Comm. Ave. 2 bdrm apt, quiet, sunny, great for plants, convenient to T & stores. $425 incl ht. 783-1807.

BRIGHTON - Near Newton Corner. 1 or 2 professionals 25-35 for small, in-law apartment $330 call 787-0389.

STU 1-5 BDS
BRI-now 7 9/1. Clean sun stu $225 1bd just pntd $275. 2bd prch $400. 3bd mod k&b $575. 4bd quiet st $625. 5bd nr T & stores $700. BOSTON COMM RE 1216 Comm Ave. Bri 566-2000.

BRIGHTON Sublt w/Fall option 3 br apt in quiet resd nghbrhd. Nr stores, bus, on-str parking. $350. Call 783-9273 late eves.

to place your Phoenix CLASSIFIED by mail
please see the ad form on the last page

BRI - lrg cln sun 1 bd $315 232-0050.

BRI-1bd in mod comp $380 739-2902.

BRI-nr trans extra lrg stu sep kit cln & pntd $205 htd. 783-1024.

BRI-1bd htd $275. HOME LOCATORS cash fee $40. 923-2000.

BRI-off Comm-lrg sunny 1bd sep kit, cln & pntd $275 htd. 783-1024.

BRI-frshly pntd, hrdwd flrs 2 ½bd $350. 232-0050.

BRI-9/1 3bd in hse mod k&b $350. 739-2902.

BRI-off Comm Ave cln semi-mod stu sep kit $185. 783-1024.

BRI-sun 4bd $650 6/1. 232-0050.

BRI-in hse lrg mod 3bd eat-in-kit, tile bath $350 unhtd. 783-1024.

BRI-no lease cln sun 3bd $495 6/1. 232-0050.

BRI-in hse ultra-mod 2bd, eat-in-kit, wrkng frpl, $390 unhtd. 783-1024.

BRI-mod 2bd a/c cab kit $375. 739-2902.

BRI-nr trans lrg stu w alcove cabinet kit tile bth $235 htd. 783-1024.

BRI-8 sun rms 9/1 $650. 232-0050.

BRI-off Comm lrg newly renov 1bd $300 htd. 783-1024.

NO LEASE
BRI-nr T sun frshly pntd hrdwd flrs stu $220 1bd $260. 232-0050.

BRIGHTON-Modern luxury 2 bdrm apt. Available June 1 for summer sublet. Central air conditioning, wall to wall carpeting, washer-dryer and free parking. 787-3993.

BRI-nr BC or BU, cln 1, 2, 3, bdrm apts & others. COMMONWEALTH PROP 739-2825.

FREE FURN APT
BRKLN, nr Coolidge Cr, mod & quiet, share in return for live-in help (2-3 hrs/day) to college male in wheelchair, mature male only, needed now. Al De Graff 353-3658/3691, 9-5 pm.

BRKLINE-BRI Line. 2 ½ bdrm, 2 bth snny 2nd fl of hs nr Bcn T. Hrdwd fls, eat in ktchn lg rm, $550 inc ht & prkg. No fee 738-1472

NOW & SEPT
BRKLN-BRI-many newly listed apts. Good landlords, secure bldgs, res supt, laundry, clean stu 1,2,3,4,5 bds. BOSTON COMM RE. 1216 Comm Ave, Bri 566-2000.

SUNNY-CLEAN
BRKLN-BRI-now & 9/1. Mod 3bd quiet st great landlord $575 htd. Sunny 2bd $400, great selection reas priced studios & 1bds. BOSTON COMM RE 566-2000.

BRKLN-2bd htd $450. HOME LOCATORS cash fee $40. 923-2000.

BROCKTON-spac 5bd side st $750 739-2902.

BROCKTON-2bd Beacon St ground level $327. 739-2902.

BROCKTON-5rm 2bd 2 fam great area $500. 739-2902.

CAMBRIDGE-sublet June 1-July 15 furnished apt in duplex house bdrm lvgrm study dngrm kit & bath 10 min to Harv Square $500 incl utl for entire period call 547-0721

CAMB-cozy 3rm appliances & util incl $290. 864-3200 RE.

CAMB-deluxe stu complete kit all util incl $195. 864-3200 RE

CAMB-1bd htd $340. HOME LOCATORS cash fee $40. 923-2000.

CAMB-spac 4rm nr T. Won't last! $150 864-3200 RE.

CAMB-2bd htd $325. HOME LOCATORS cash fee $40. 923-2000.

LOTS OF SPACE
CHELSEA, 5 large rooms, 1st fl nr, trans & stores, hardwood flrs, large porch, 10 minutes to Boston, avail now, references & security dep. required, great deal for someone wanting space, $215 unheated, (oil heat) forced hot air. Call 884-4541. Evenings.

DORCHESTER-Savin Hill. 5 rooms 2nd floor modern kitchen and bath. Excellent Victorian home. $295/mo. Evenings Michael 265-1771

DORCHESTER. Live minutes from Boston, but without hassles or high rent. Super 4 room apt. Large modern kitchen with laundry area, private porch for backyard barbeques. Large fenced yard, perfect for cultivating sun tan or veggies. Modern bath, hardwood foors, great landlord, steps to Ashmont Station. $260 unheated. Call 288-9331

DORCH-new 5rm complex 2bd pets ok. Hurry $225. 266-2699 RE.

DORCH-5rm deluxe complex appliances nr T only $190. 266-2699 RE.

DORCH-all mod 4rm nr T pets ok $275. 266-2699 RE.

JP-loft type space can be used for commercial or live-in $225 all util JP ASSOC 522-5050.

JP-FOREST HILLS
$275 for 2 br! Comfy. ht, hw incl. Near Arboretum & Jam Pond. Mins into town on T. Call Larry 864-5400 ext 335 day or 522-5095 nite

JP-entire floors of hses, all sizes & $, some w no lease. 522-5050 JP ASSOC.

Ken SQ-2bd 6/1 $325. 232-0050

NEWTON-BC stu $150 6/1. 232-0050.

QUINCY Lovely 1 bdrm on quiet St. Newly painted 4 rms in 4 fam home short walk to T. No dogs. Owner 479-0604. $325 htd.

W.ROXBURY-1st flr 2bd nr T lrg rms $350. 266-2699 RE.

ROXBURY-charming 3rm 1st flr nr T util incl $200. 266-2699 RE.

S. BOSTON-Waterfront condo for rent 2 bdrm, mod apt. $450/mo. includes heat. Conv to T. Sec. dep. required. 268-7554

SO. END huge Vic parl fl new hrdw fls detail 2 mrbl frpls new kit util heat included avail 4-15 $475 + 1 mo sec GM pref. 2 rm effic furn ht util incl Avail 4-21 $195 + mo sec GM pref. 262-8842

SOMERVILLE-nr Inman Sq sunny 1bd newly finished wood flrs with refrig. 6/1 $325 w all util. Others. OAKLEY RE 484-4001.

SOMERVILLE-1st flr 5rm. Ready now! nr T $250. 864-3200 RE.

SOMERVILLE-2bd nr trans complete kit nice area $240. 864-3200 RE.

W.SOMERVILLE-all mod 1st flr nr T util incl $330 864-3200 RE

APTS. WANTED

Physician seeks 1 or 2 bdrm apt in Brookline or Newton for living and work. Evenings 738-0495.

Couple w/ dog need furn sublet, May 15-Sept 1. Call Pat at 495-3655 days, 783-3145 eves.

$100 REWARD
Know someone moving? Seek 1 bdrm apt Inman/Harv/Cent Sq nd/3rd fl pref. No bsements. Wkg pers $250 tops 666-2712 PM/8 AM.

F needs clean apartment, or room with privacy. Would only be there occasionally. Would consider sharing place with F. Box 5441.

Mid 30's musician, wife, cat seek 1 bdrm apt close to Harv/Porter Sq. Have wood stove if feasible to install. $250/month. 923-9706

Prof F needs use of apt with compl privacy in metro Boston area. Daytime, weekdays 2 finish writing book w/pay Send fone. Box 5752.

CAMBRIDGE $50 reward. Know anyone moving? Resp woman being condo'd out seeks inexp. 1 bdrm apt Inman/Harvard/Central/Porter or E. Camb area. No grnd flr or bsmt. Max rent $200 incl util 661-3360.

2 resp F's seek apt or hse to sit for sum mo's Jun-Aug in Camb/Harv, Brkline, Smvl Call 262-1975.

F seeking apt. Camb., S. End, Back bay pref. Sk to share with 1 person. Willing to pay $250. 354-0377, 357-9500 ext 3234

Writer ska rm & brd in exchng fr ckng, lght hskpng. Wrtr is extraordinary ck, gd wth brooms. Jane 864-3208 or 876-1656

2 bdrm heated & hw on Marlboro Comm Ave Beacon Now Cooking on Beacon Living out up to $325/mo Box 200 118 Mass Ave Bos 02150.

F w/cat looking for congenial living situation for 7/1 near T. Brookline, So. End or Camb. areas. Call Jill 739-1662 eves

COMMERCIAL SPACE

LINCOLN, quaint, beamed ceiling, cobbler's cottage, zoned for craft shop or office, 500 sq. ft. $250 per month. For details Call 237-9090 or 235-8895.

LINCOLN office charming, newly remodeled at train stop in country setting, 500 sq. ft. $250 per month, for details Call 237-9090 or 235-8895.

Small Newbury Street office for daytime use only. Call 536-4641 leave message.

Storefront, South Station area. 300 Sq ft $200 inc util. good ft traf. Call 542-8360

For rent, large Psychotherapy office, share waiting room, Harvard Square, $200 month, call Anne 864-0421.

CONDOMINIUMS

BRKLN-off Beacon, lrg mod 2bd living rm, dining area mint cond, prkng $48,000. LINDEN RE 783-1024.

CONDOMINIUM
&
Investment Properties
Brookline, Back Bay, Fens, Brighton, Allston.
.Boston Common Realty
425 Marlborough St., Boston
267-6191, 353-1935
1216 Commonwealth Ave., Brighton
566-2000, 734-4016

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call
267-1234
for details

HOLBROOK - Hse w lge separate studio + 5 1/2 acres land. 17 mi south of Bos. conscious cpl prefered. ref req. $600/mo. 767-3826.

MALDEN - 7 rm single house, living rm & dining rm w wall to wall, lge modern kitchen, modern bath, 3 bdrms + utility rm, 10 min walk to T. $475/mo + util & sec dep. call 321-7545 after 4.

THE GUARANTEED CLASSIFIED
It runs til it works.
Call 267-1234

HOUSES FOR SALE

DORCHESTER. Live rent-free and own valuable investment property. Super 6-family in good cond. 5 rms/each apt. (add a wood stove to yours) Front & back porches, wood flrs, backyard for gardening. Most renovations completed. In nice area, mins to Cambridge & Boston, conveniant to T & bus. $36500. 288-9331.

DORCHESTER. Live rent free and own valuable investment property. Super 6 family in good cond. 5 rms/each apt. (add a wood stove to yours) Front & back porches, wood flrs, backyard for gardening. Most renovations completed. in nice area, mins to Cambridge & Boston. Conveniant to T & bus. $36,500 288-9331

LEOMINSTER MA - 12 room house 2 baths, 25 x 15 ft garage, corner lot, off street parking, dead end street, quiet residential neighborhood, fenced yard, convenient to Boston and route 2, ideal for groups, whole house heats easily with wood and solar, room for sauna and dark room. For sale by owner, principals only 534-0373.

VERMONT - Under priced restored 1830 Cape on 8.5 acres. Only 50K. Taxes $440. Wood heat, artesian well, view. Call Mass owner at 433-5103.

WOBURN-Exc starter home, 5rm 2 bdrm ranch, taxes under $1000, low ht, move-in cond $46,900. 935-3163 by owner.

HOUSEMATES

ARLINGTON - 1 M needs prof person to share 5 rm apt in lg 2-fam nr ctr, walk to T, shops. $240 incl all 646-3794 wkdays 11pm

ARLINGTON. Couple desires same to share sunny 4 bdrm house. View of Boston, parking, laundry, garden, fireplace, $275 646-6979

BAY VILLAGE townhouse C1800 all amenities sauna BM writer w /share 5/1 w/couth perceptive human 475 refs 266-0555 afta 5.

BELMONT - near bus to Hrv Sq, private room & bath, all athletic facil, quiet single home. $50 per wk. 489-1327. Non-smoker.

BEACON HILL - Beau. renov.twnhse, cntry kit w/indoor BBQ, 4 frpl, roof deck, antique furn, own bdrm & bath, F owner away alot $275 + ½ util. avail 51. 742-6760 wkdays.

BOSTON-warm modern 1800 brick townhouse beamed LR w/FP wetbar piano pinefloors 1 1/2 bath sauna skylit study w/BR exc KDR off patio dw disp wd ProfbiM share w/same $475 refs 266-0555 aft 5.

BRIGHTON 2M, 1F sk responsible F to share friendly indep hse. No pets, near T, parking $137 /mo + util + 1 month security. 254-8326.

BRIGHTON - Easygoing, friendly household seeks rmmt 23+, pkg space, w&d $120+ util, call 783-3156.

BRIGHTON-Near Newton Corner and Pike Prof M seeks persons 25-33 for comfortable 8 room house $165 + util 787-0389.

Warm intelligent prof Female 33 looking for 3F's to share + search for house. Brighton area Aug/Sept. No restrictions as to sexual preference or lifestyle. Must be open and flexible. Box 5866.

BROCKTON. 6 room house in the country needs honest, mature female roommate around 50 to share expenses and the quiet environment around here. Own room or rooms. Call 587-2281

BROCKTON - Straight male professional 22 to 32 to share 6 room ranch. Attractive area, Bus service to Braintree T. Modern kitchen, bath, laundry. 200/mo call 584-5718 after 6.

BROOKLINE 2 men lvng in dwnstrs of 2 family looking for 3 or 4 responsible veg 25+ spiritually oriented non smkrs for upstrs no drugs June 1 $485 unhtd Michael or Richard 277-5672.

BROOKLINE. Beautiful 10 room house overlooking Route 9 reservoir. A jogger's paradise. Pub. trans, lg yd, 3 stall garage. Forming group, need Males & Females. $250 and up + utilities. 566-7400

BROOKLINE. Large quiet elegant. Seek 2 F 25+ $225, no smoke or pets. Creative & calm Grad Students & Professionals. 232-4706.

CAMBRIDGE - Lge warm yellow house sks 1 F 24+ to share food conversation & chores w 3 F & 4 M no smkg no pets $100+ util 876-8635.

CAMBRIDGE-sk grad stud, prof F for charming hse off Brattle. Coed. Fplc, gdn, w/dryer, pkng, safe, quiet. $235. Avail 6/15. Send name and phone no. to R. Levin, 74 Fenwood Rd Boston. 02115.

NEWTON- 2 rooms in quiet indep house for M/F 21+ avail May 15 $100/110 +util. No pets/cigs. yard, porch, Leafy St. 527-2510.

NEWTON - Independent household seeks M 25+ to share large Victorian house with 3F's & 1M. Sundeck parking $160/mo incl ht. 965-5724.

NEWTON. 1 F white witch & 1 M religious fanatic and 1 benjie need outrageous stable prof. 28+ for exclusive house. No pets. $150 a month. 244-2589.

NEWTON-1M 1 F sk M or F share hse furnished (optional) rm. safe pkd pub trans $145+util. Call Mark 668-1045 lv message

NEWTON- Lower Falls - 2 prof Males (25 yrs old) looking for prof M/F to share 3 bdrm hse. Near Riverside T, Mass Pike & 128. $200 + Util, 332-7542 after 6.

NEWTON - 1M, 1F sk M or F share hse furnished (optional) rm safe pkg pub trans $145+util. Call Mark 668-1045 lv message.

NEWTON CENTER-Seek 3rd to complete our non-smoking mostly vegie household by 6/1. We share food, chores, 6 rm house. w/woods in back. Nr. T. $200/mo. Incl utils. Call George or Karen 332-4227 eves.

12rm Victorian hse 10 mins to Boston $200/mo incls utils 7298897.

Large sunny 4 bdrm co-ed house nds 1 roomate yard modern kitchen near T, parking $125+util 327-1559 eve & wknds.

A NOVEL IDEA
Writer coming from Ireland wishes to rent quiet room can do house repair if need be. Box 6022.

LAND

HUDSON N.H. Acre plus lot in newly developed area. $18,000. 'Til 3 pm, Dick 1-617-667-8391. After 5 pm, 1-617-957-4888

PARKING SPACES

Park ng spaces available on Bay State Rd near Kenmore Sq call 247-0710.

INVESTMENT PROPERTIES

SETTLE IN FOR THE SUMMER

ALL AREAS

One of the region's oldest & largest companies now has 1-2-3 bedroom apartments, some with kids & pets ok, starting from **$175.**

625-0600

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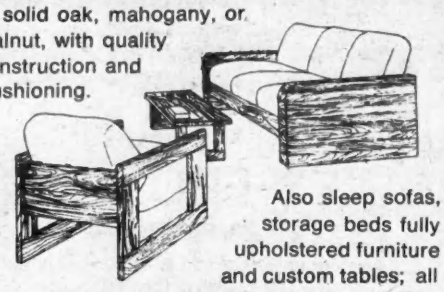
Available in 800 fabrics, in solid oak, mahogany, or walnut, with quality construction and cushioning.



Also sleep sofas, storage beds fully upholstered furniture and custom tables; all carefully made in our W. Concord workshop.

Creative Comfort

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Workshop and showroom at 152 COMMONWEALTH AVE., W. CONCORD between Rtes. 128 and 495: ½ mile off Rt. 2, straight south from the rotary; Open Thurs. until 9:00. Closed Mondays. 369-7173.

SINGLE MOTHER
ARLINGTON HTS - Prof F w 3 yr. old daughter sks F w 1-2 kids to share 3 bdr apt w/w, d&d, wash/dry, fplc, yd, nr T,garden, pkg. No smokes/pets $300+ util June 15 Call Debbie eves 646-3967.

AUBURN - Gay professional male looking for same to share home secluded in country near major hghwys. Ref call Butch 832-3842.

BACK BAY - M 30 seeks rmmt for 2 bdrm turn of century brownstone apt, near Kenmore, $225/mo incl ht, avl May 1 call Frank 266-6846.

BACK BAY- 2 Gay Males need rmmt. to share spacious, sunny, top floor, 3 bdrm. $215- heat, hot w. inc. 266-1195,asap or June 1.

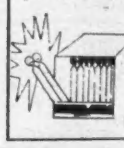
BACK BAY-2 bdrm apt, corner of Dartmouth & Beacon. Sublet May 1 to Sept. 1 with option for following year. $247 per month. With all utilities. Call 536-9616. Keep trying.

BACK BAY 1 lrg bdrm in 3 bdrm apt avail May 15 for 1 or 2 F. Bay wndw and 10 min walk from NU and BU. Call 536-6002.

BEACON HILL-F seeks M or F to share fully furnished 2 bedroom; all utilities, phone, housekeeping aids and services provided. Ideal area near T with 1 other F. $140.00 incl ht. 254-8024 after 6 pm.

BRIGHTON-Clev Cir area, rmmt for 2 bdrm apt avail 15, age 26+, no lease $207+ util. Call Louis 9-11AM or 6-11PM 277-5966.

Looking For A Roommate? Matching Room-Mates, Inc.
1st & most experienced room-mate service. 15 years serving the public.



734-6469
734-6484
251 Harvard St.
Brookline (Coolidge Corner)

BRIGHTON next to Cleve Cir. M or F to share 2bdrm apt avail mid-May. $85 + utils & phone. Ht incl. Call 734-0945 after 6

BRIGHTON. Wanted: F roommate 25+ for sunny 3 bdrm, 2 family house. $125/mo. plus utils. Call 783-0899 after 7 pm.

BRIGHTON 2-3 Ms to share mod 2bdrm apt. conv loc on greenline $110-160 dshwshr grbge disp pkng carpet 5/15-9/1 734-2637.

BRIGHTON 3rd roommate for sunny 3br apt on T lg. rm. $133 mo. 782-5861.

BRIGHTON - Nr Clvd Cir. Rmmt to share beautiful 16 rm Victorian mansion. Friendly resp rmmts, nonsmkr. $150 incl util 731-5716.

BRIGHTON-2 bdrms available Jun3 1 in spac. 4 bdrm apt. Near B.C. Furn, mod conveniences. $110/rm/mo. 254-6290.

BRIGHTON-1 Female for 3 bedroom apt, 6-1, $128.50/mo (ht incl) conv to shopping, laundramat and pub trans. 783-1852 after 5, 782-7000 ext-2254 9-4:30.

BRIGHTON - Resp indp female rmmte wt 25+ to share house $117 mo/u not incl, exc pub trans no pwts call before 10 pm 787-4990.

BRIGHTON. 2Fs need F rmmate to share spacious apt available now. Rent $118/mo & util Unlimited pkg. 782-6763 6-11PM.

BRIGHTON F ro 1 bdrm pf 3. DW/DSP WW on T bgng 5/15 or 6/1. $125 incl ht/hw Cheryl 739-2044

BRIGHTON. Comm. Ave. Wkng pers. to share ldg 3 bdrm apt w/1 M + 1 F. $125 + utils. Must be responsible. Call Steve at 277-8620 lv msg.

BRIGHTON - Prof M or F roomate wanted for 2 bedroom apt in house June-Aug. No lease $142.50 plus util, yard, garden, on major bus route, lvng rm, dining rm, lrg kit. Call days 735-3384 eves 254-2219.

BRIGHTON- F rmte to share 2 bdrm on MBTA. Sunny. $200. Call morn or after 7 pm. 787-5443

BROOKLINE - Nr T pvt sunny rm in lg 6 rm apt, 2 pers seek clean quiet resp no-smoke adult. Pls no drugs. Hv 2 dogs, no more pets, you wld need bdrm furn only. $117 + utl. Eves aft 6 731-3712.

BROOKLINE - rmmt wanted to share lrg apt w/ 3 women in Cl Cir. Own room. May or June 1-Aug 31. Rent $162. Nights 734-8027.

BROOKLINE, Male med student seeks male to share large 2 bdrm in Coolidge Corner. Available 5/8. $192/mo. 734-5488

BROOKLINE - SWM, 25 sks M/F for June 1st w fall option, 2 bdrm apt, pref ind studious pers w appreciation of ocass music. 277-7997 Brian.

BROOKLINE - F 28 and cat seek F for modern 2 bdrm apt, res st nr T. $152 inc ht. Pref working person. 566-5199.

BROOKLINE- M sks prof M/F S/G 25+ to share renov 2 bdr condo on cul de sac on 3 T lns quiet neat $225+½ tel + elec 738-0656.

BROOKLINE F 23 std. sks F 20s prof/std w sense of humor. Clean & resp. please. Spacious 6 rm 2 bd apt on tree-lnd st nr pks. Cool Cor. BU. 2 T-ins. pkg avail. Laundry in bldg. Cigs OK. Furniture would be nice! 6/1 $175. Carol 277-5785

BROOKLINE-rmmt wnted to share beautiful carriage house has wshr & dryr, lvgrm mod kit 2 baths & patio free prkng avail immed 180/mo call 566-0697 ask for Michelle or 287-1900x 3207 ask for Cindy

BROOKLINE- F rmt:wanted for beautiful spacious coop apt with 1 F. 2M. $125/mo incl ht. Avail June 1. No cigs, no pets. 738-7739.

BROOKLINE - Roommate wanted for Brookline V lg apt $105 mo incl ht, avl 5/12, call 232-3572.

BRKLINE-Rmate wtd share 3 bed apt w 2 wmen 2 min frm Beacon T line. Available May 2-Aug 31. P call 731-3373

BROOKLINE-BRIGHTON. 1 roommate wanted to share 3 bdrm apt. Quiet beautiful tree lined st. $150/mo includes utilities. After 6 pm call 731-2178. Available May 1.

CANTON. Share home own rm nr rte 128 & Blue Hills. Lg yd & prch, 2 frpls, quiet st. washer etc. Steve. 828-2618 or 567-4600

HULL - responsible person needed to share friendly spacious home directly on ocean. $225 month. Call 925-3015 after 6.

JAMAICA PLAIN. 2M seek 2 professional, working or grad student roommates for house overlooking the Arboretum. Very nice quiet nbrhd, ½ block to T and stores. Modern bath, eat-in kitchen. We seek reasonably quiet and responsible, independant, non-smoking M's or F's. $155 includes heat & hw. Call 522-3794 after 6 pm

JAMAICA PLAIN - Prof hshold on Jamaica Pond seeks consid., indep., friendly M/F prof 25-35 to share and care for charming 1865 gatehouse. 11 rms. fireplace. plants. garden. woods. $225/mo. No more puppies or kitties please! 731-1463.

J. P. Large sunny house near T and pond seeks 2. No tob. $90 to $140 plus utilities. 524-1728

ON THE BEACH!!
LYNN/SWAMPSCOTT -fully furn antique house on the water. 4F's wntd fr 6 bdrm hse-frml dngrm 2.2 baths-fulappl-view-also 1 M wntd prof only aply 24+ $225/mo + util, shr drv Lyn Dave 581-2839 morn + eves Mike 598-1266 eves avl June 1st.

MANSFIELD-seeks mature, affable, financially stable person to share large estate 40 min south of Boston. Own room w/ fireplace. $175/mo inc. utilities. 828-5016.

MATTAPAN Section of Boston, House Sitter Wanted, previous experience needed with references. Interested parties should contact J Montgomery 725-3490 or 3180.

Mt. Vernon PARK-College Prof has comfortable 12 room Victorian house to share with 2 prof people. On red line. 4 mi to Copley Square $225. 436-1538.

NATICK. 2 F, 1 M seek 2 nonsmoking housemates to share lge. Victorian w/ fireplace, yard, garden & lots of common space. Looking for someone into shared group living. Near public trans. No pets. $200 plus utils. Call 655-1894.

NEWTON HLDS- lkg for warm + resp peo. 2 baths, 2 frpl, conven to stores, T, park. Quiet & residential, Avl 6-1, $120-165, Ray 969-7213.

Looking for a roomate GWM or str. Responsible 27-37 to share house nr. Wollaston Beach, Quincy. $175. 471-6339

Waterfront home in Quincy needs GM 30+ $250 includes utilities. Call 472-5576

SOMERVILLE-Winter Hill. Loose coop house 2W 2M share food chores mostly veg, no cigs. Small rm 75 + util. Call 623-2799 time 9-11 pm.

S. SHORE 25 m Boston Pbl trans beach town. Cpl will share surb home w accomplished F pianist. New Kawai grand $200 per mo Call 723-5115 btw 9-4 wkdys. Must be neat pleasant talented.

S. SHORE 25 m Boston pbl trans beach town. Cpl will share surb home w accomplished F pianist. New Kawai grand $200 per mo Call 723-5115 btw 9-4 wkdys. Must be neat, pleasant, talented.

SOUTH END - 3M 2F 26+ seek female to share large townhouse. Varied interests. Informally cooperative, good location. $135. 423-4353.

SO. END. Diverse confortable grp (2M1F) 30's. sks F 30+ to share spacious charming twnhse. Lg rm, yd $150+ Call 262-9319 eves.

WAKEFIELD
4 M seek Prof F 25+ to share non sexist family style household in large 5BR Victorian house on acre of land in wooded area near Brook. House includes LR, Ki w microwave, porch, den, finished basement, ample prkg. Available room includes sun alcove. Near B&M and I93. $185+ utilities. 245-3212 aft 6 or wkends.

WATERTOWN-Spacious recently renovated house needs 3 tennants. Near T. $150 per month. not including utilities. Call 494-8866 between 7 and 10 pm, Ask for John. No students.

WINCHESTER Lakefront house in exclusive neighborhood has room with view for Female.$100+ util. Fireplace, wash&dri, conv to everything all the comforts of home. Call 729-0491. anytime.

WINCHESTER 2 Fs & 1 M sk nonsmking M to share furnished

INCOME POTENTIAL PROPERTY
For sale by owner. Home with magnificent view, with either private office space or separate floor apartment possible. On 5 acres. Adjoining land available in Weare, N.H. - close to Nashua, Manchester, Concord. $62,500. **Call 603-588-2801.**

ROOMMATES

ALLSTON. 1 M/F roommate for 6/1. Large 3 bdr house. $120 + util. Along MBTA route. Near Harvard Square. Call 783-5951

ALLSTON
Quasi-rowdy independent 23 year old female is looking for roomate of same! Apartment is clean and spacious & near T. Neighbors are super. $157 per month includes heat. No wimps, prissies or space cadets need apply. Call 782-5436

THE GUARANTEED CLASSIFIED
It runs til it works.
Call 267-1234

ALLSTON - 1 Female needed to share 2 bedroom apt. June 1. Prefer prof person. $157.50/mo. For more information call 783-1977 after 5 pm.

ALLSTON 1 F rmte to sublet sunny w bed apt. Near T. Avail 6/1-8/31 + Fall opt. $175/mo + utils. No smokes. Call 566-2724

ALLSTON. 1 rmmate M or F for 3 bdrm apt conv to T, prkng, piano, avail 5/15. $133/mo. includes ht. 731-8070.

ALLSTN-nonsmoking M/F to shr lg sun & beaut furn apt w/indep M+ cat Hrdwd flrs porch exx cond no bugs, Call 738-6175 eves & morns.

ALLSTON-BRIGHTON
2 rmmts to join me in spacious mod 3bdrm apt. Diswa, AC, 1 12 bath. June-Sept Opt for Sept $155. Andrea 267-6503 days 738-6948 eves.

for mature professional with busy schedule, $400/mo May 1 or 15. 523-7246

BEACON HILL-Prof F seeks same for sunny mdrn 2 bdrm apt, $280 htd. 3 mo sublet now, option to renew 594-3556, 367-2128 eve.

BEACON HILL F rmmte wnted for spacious 2 bdrm apt. for Summer Sublet w/option to rent in Fall. $200/mo incl. utils Carl 367-0795 after 7pm.

BEACON HILL
Ind. respon. rmt wanted for a large mod 2 bdr apt hwd flrs. dw, fpl, exp. brick. Non-smkr 22+ pref. Call 367-2566 7-9pm $275.

BELMONT Couple w/dog seek 3rd rmmate to share spacious sunny apt Cushing Sq. area near pub. trans. stores. Parking. washer-Dryer $183/mo. 484-9461.

BELMONT/WATERTOWN-
hsemate to share lg hse w frplce, w/d, parking. Must be indep, nonsmoker. No pets $225 923-1914.

BOSTON. 1 F roommate wanted to share modern 2 bdrm 2 bath apt $250/month utilities included Call evenings after 6 523-2823

M 31 looking for same to look for and share apt in Boston. Abt $250 each. 661-7817 eves.

BOSTON - GM 23 stdnt quiet nonsmkr sks resp rmt for sunny 2 bdrm apt nr Ashmont on Red Line. $90/mo incl ht. Avail 6/1. Call Alan 288-0442 wknds or before 10AM wkdys.

BOSTON - 2 GWM sk rmmt for 3 bdrm apt nr Brig Cir, mst be clean, resp, wrking, educ, in 20's, $85 + util, call 734-3307 eves.

NEED 1 PERSON
BOSTON - Large 2 bedroom apt to share in Kenmore Sq Great view, gd location, near T $137/month Call 267-6213.

Working WM 22 sks same in twenties to share 1 1/2 bdrm near Northeastern, avail July 1 call Matt 445-4044 9 to 12 Am or 8 to 10 pm

BRIGHTON Dead Head sks M or F rmtes to share spacious sunny 4 bedrm apt bgng mid-May June 1 near water & T Mark 277-7487.

BRIGHTON F wanted to share sunny, spacious 2 bdrm apt in res

BRKLN-Prof F 22+ to share lrg 3 bdr. apt near B.U 7 2 T lines. $200/mo all incl. Avail 6/1 to 8/31 w Sept opt. 731-2 737

BRKLINE-BRI. Line large 2 bdrm apt in old hs. eat in Ktchn, separate entrance, off Rvrside T Nds Dvlpmnt $350 htd 738-1472 B 4 8 pm.

THE GUARANTEED CLASSIFIED
It runs til it works.
Call 267-1234

BROOKLINE VILLAGE-Near T, May 1st 1980, 734-1886.

CAMBRIDGE

Harvard Square — June 1, Mature rmmt sought for exc 2 br, ac,w/w, d&d. $250 ea w/ht. Bob, 491-7181. Sept. also possible.

CAMBRIDGE-F, age 23-35, to share apt w/3 professionals. Responsible, sense of humor, media background helpful, no pets, other vices ok, rent $170 ht incl. Sunporch, a/c, Hancock St, June 1, 661-4016.

CAMB-M/F for 3 bdrm in condo apt Har & Cen sq $185/mo rent includes air-condition, heat, ht wtr, close to MBTA 876-4589.

CAMB Central Sq M rmmte clean quiet apt 140+ util no pet no smoke Historian & Lincoln Lab Tech in solar cell development. Mathew day 862-5500 x 5364 evening 661-6295.

CAMBRIDGEPORT - roomate wanted for apt $125/mo, everything inc. Plenty of parking, no smoke, pets, or children 876-6109 Bob, lv msg.

CAMBRIDGEPORT-single parent & child to balance our co-op home, warm supportive environment with 4 other adults, child, & cat. Share chores, natural food co-op. Big house with yard in good location. 876-0266.

F sk F 21+ to look for apt in Cambridge area. $450 tops. Call Annette 354-0377. After 5 pm. Days: 357-9500 ex 3234

CHARLESTOWN GWM, 28, seeks responsible roommate for large comfortable flat. age 18-35. Telephone 241-9751.

CHESTNUT HILL - 2 prof F skg prof F 26+ to share 3 bdrm 2 12 bath, sunken lr, frpl, w/w a/c, d/d, near C.H. Mall, $220 + util. Call Robin wkdays 421-1850.

CLEVELAND CIRCLE-GWM 25 quiet, mystic type sks same in GM/F rmmt 4 lge 2 bdrm apt. Immed occup avail. $150/mo incl ht + hw. Sec dpst + refs reqd. Call David eves 566-1140.

COOLIDGE CORNER-F rmmt wanted to shr lge, sunny, 2 bdrm apt, $154 incl util, non-smker, no pets, prefer age 27 to 30, 277-8432.

COOLIDGE CN-M or F 24+ for quiet independent apt near library MBTA old movie house for June 1 or May 15 call 738-7930 eves

DORCHESTER-Grad student sks roommate for 2 bdrm apt. Close to Red Line station and Fields Corner. $70 + heat. Available 5/20. Summer only OK. Call Bob. 288-6870

DORCH - family looking for roomate. 3 small children & pets. 9 room house near Ashmont Station. $200/mo room & board, share housework. Call Julie or Jack at 288-4208.

FRAMINGHAM - WF 20 seeks romaate. Must be clean & respon M or F. Share cleaning etc. Would like to find someone to look with. Call Kim after 5:00 PM, rm 220 879-8868.

HARVARD SQUARE - 2 F's sk prof or grad stud for furn apt, $175/mo + util, June 18 thru Sept 1. Call Martha 491-4103 or Sybil 498-6309.

JAMIACA PLAIN-2M seek 2 professional, working or grad student roommates for house overlooking the Arboretum. Very nice quiet nbrhd, ½ block to T and stores. Modern bath and eat-in kitchen. We seek reasonably quiet and responsible, independant, non-smoking M's or F's. $155 includes heat & hw. Call 522-3794 evenings after 6 pm.

JAMAICA PLAIN GWM polit, creative, mid-20s, nds rmmte bttm fl of 2 fam house 6/1. Safe, furn, $90/mo. + utils. Dennis 524-3826.

JAMAICA PLAIN-Look for a quiet & clean M/F stud to share 2 bdrm apt $210+depo includ all utils Laund Prkg etc. Call 282-6940 or 491-2672 6 to 11 pm

JAMAICA PLAIN-4/1 MorF, beaut. apt, nice neighborhd, would like someone in arts or music. Mutual respect nec, 524-5371.

FREE ROOM + BOARD
JAMAICA PLAIN in clean + quiet house in exchange for light chores. Perfect for student or artist. 524-6892.

M to share furn apt with M in JP refs req days 524-3460 Rick

J P -2 F need person to rent large apt. near T & J.way Thru Sept. Call Joan/Andy 524-5064.

LEOMINSTER - House needs honest, mature, female roommate. Quiet neighborhood near all conviences, pets and children welcome, own room, nice tree-lined street 534-0373.

LYNN. M or F to share w/ prof gent using 2 bdrm 25% of time or less. 20 min bus to Govt Cntr, 15 min walk to ocean. $150 inc util & tel. Cigs & small pets OK. 581-3467. Lv mess w/ ans serv if nec. or Box 549 Lynn, 01903.

MALDEN - M seeks F to share 6 rm apt on T near shopping $150 includes util. Call 322-0582 before 1 anytime on weekends.

MALDEN-F 33 seeks for June friendly woman to share lux apt w pool, suana, close access to Bos. Call 321-7594 after 10:30 am

NASHUA N.H. GWM Prof 30 sks 18-35 for 2 br townhouse. Rent neg. Available immediately. Student OK. Call 603-883-5250.

NEWTON-M 25+ to shr 1st fl 2 bdrm apt in hse, nice yd, frpl, prkg, vry comfortable, avl 5-15 or 6-1, call Steve 244-5274, $200 + util.

NEWTON - Nice toaster looking for roommate, already have two. Second floor apt in 2 fam hse. 2 rms for $100+ util, n-smkr prefered, no more pets, F or M prefered, 964-4221.

SOMERVILLE-working person to share 2 bdrm apt call between 6 & 8pm 623-7302 references required

SOUTH END WF Prof looking for WF in 2 bdrm townhouse. Priv St, no pets. $200 inc ht. 1 block to T back yard 25 plus. Call 482-1572.

SOUTH END - 2 Prof GWM, mid 20's lkng for same to shr spacios 3 bdrm apt w fpl, d&d, immed occup, $212/mo + 1/3 util, 267-1819.

ROOMMATE
So. End Duplex

Share a super place on tree-lined street in the South End. 2 large bedrooms, working fireplace, sunny diningroom, gormegourmet kitchen. On top 2 floors of a renovated brownstone. $300/mo. (includes heat) plus utilities. Call John at 935-2452 Ext. 228 days or 266-5246 eves & wknds.

SUBURBS-A friendly consid WM mature 23 jz+rock drummer sks long-term living stiuation. St/Bi/G M/F all ok. Pref suburbs nr T. Max $200/mo. No rowdies or racists pls. Call Ian 662-8033.

WALTHAM - Working F 28 seeks M or F to share modern 4 rm apt only furn nec is your bedroom. Conven to train, Pike and 128.

BROOKLINE - furn room, quiet l ght, newly painted, shared bath, residential area, near T, stores. Share kitchen, laundry facilities, telephone. Want mature student, professional or working female - 3 grad students, 2 foreign. $185/mo. 277-0812.

SOUTH END - townhouse, lrg rm for rent, freshly pntd, quiet, clean building, owner occupied $35/wk. 783-4100 or 536-4375.

Charming environment, all conveniences, including laundry, working single adult or students $33-39 per week. 925-2089, 925-5670.

SEASONAL RENTALS

CARE COD. Males wanted to share large coed summer house on beach. Tennis, sailing just 1 hr from Bos. Call 776-3177

CAPE COD WELLFLEET
Newly constructed cottage loft skylight bayview beach rights sleeps 2, long season $2500 or best offer. 413-566-3169.

DENNISPORT-quiet prof women 28+ to share house Mem-Lab day $365 each call 528-0913 eves 8-10 or 394-3852 weekends

YARMOUTH - quaint 2 bdrm cottage near beach & shops. Avail first 3 wks in June & last 3 wks in Sept $200/wk. 771-1117 6 -10PM.

Female with older child wants share in quiet summer house, straight only, eves 401-751-3161.

STUDIOS

BOS/NYC LOFT SWAP

Incredible studio 2000 ft great light heart of Bost Sept app rox 1 yr need 1500 ft in NYC. 617-482-5977, 617-542-6045.

NEWBURY STREET Rehearsal space on a time share basis. Large room with hardwood floor. Call 536-4641 leave message.

SOUTH END sublet 700 sq ft artist factory building dark room, cabinets, heat, water incl ideal for photography or silk screen artist - lots of light. Call between 2-10pm 628-2595.

SUBLETS

ALLSTON - Studio apt, separate Kitchen, hdwd floors, a/c, pool, $220, avl May 15, option to rent in Sept, call 787-3323.

BEACON HILL-June 1-Sept 1 $180/mo utilities included 1 room of 2 bedroom apt M/F call 723-5070 morn or late eves Michael

BEACON HILL 2 bdrm, lge mod kitchen w/d&d, exposed brick, ww, $400/mo. sublet till Sept. with option 227-7594.

BEACON HILL - June 1 - Sept 1, small 1 bdrm $325/mo inc utilities. Newly renovated. 723-4598 eves.

BEACON HILL

Avail 6/1-9/1. 1bd roof deck furn $375. 2bd W. Cedar St mod k&b $450. Bos Comm Re 566-2000

BEACON HILL-sunny 2 bdrm, eat-in kit, $355/mo htd, avail 6/1, call after 6. 367-1168

BOSTON - Sublet wanted for 3 bedroom apt on Green line. 566-3598.

BOSTON - Spacious apt good location 2 bedrms living rm. and kitchen $350 w/utilities call 536-6917.

SUBLETTING?

Are you subletting you' p'esent apt? We can help. Boston Common Re 425 Marlboro St, Back Bay 267-6191, 1216 Commonwealth Ave, Brighton 566-2000.

BOSTON-near Simmons College and Gardner Museum, large unfurnished studio, $250 includes utilities, avail June. Call 734-7496.

BOSTON-Comm. Ave. Studio apt. Sep. Kitch. tile bath. Sublet May 15 - Aug. 31 Sep. Opt. $235/mo 236-4291 mornings.

Summer studio. Beacon, St. 225 $225 mo all inc. K&B. Back yard. No fee. 536-2497

Sublet-June-July-August. 2 bedroom, Marlborough St., Boston. Semi-furnished, wall to wall carpeting, spacious kitchen, bath. $400 or best offer. Call evenings 536-5138.

GOOD LOCATION
Pleasant studio apt for sublet from 5/15 thru 8/31 in Kenmore Sq air condit and double bed Call 247-3457 after 5 anytime.

SUBLETTING?

We'll let yours or find you one. 232-0050.

BOSTON - Hemenway St, nr NU, Berkley, lrg 2 bdrm, sunny, hrdwd flrs, frpl, bay windows. Avail-6/1. 266-3012.

BRIGHTON-Summ subit ptly furn 3bdrm apt in hse 2 rms avail quiet area nr T, gd l-lord, lg kit dine liv rms porch sunny $125 787-3449.

BRIGHTON SUBLET
2 bdrm heat hot water $325. Avail. June 1-Aug. Opt. to renew in Sept. Conveniently close to T. Call 787-3159.

BRIGHTON 2 bdrms available June 1 in spac. 4 bdrm apt. Near B.C. furn, mod. conveniences. $110/rm/mo. 254-6290

BRIGHTON one M or F for 1 bdrm in 6 bdrm house $100+ utilities available June 1 - Sept 1 232-0728.

BRIGHTON - Sum sublet - bdrm in 6 rm furn apt nr T, prkg, clean friendly hse quiet st June-Aug 112/o + util 783-3502.

BRIGHTON 1 F to share w 2 F $120/mo June-Aug. Furnished, 7 rms pkng near T. Shops. No smokers, pets or disco 783-0953 eves.

BRIGHTON-Furnished sunny clean spacious one bed apt w/porch overlooking courtyard $300/mo from 6/1 to 8/15 566-5797.

BRIGHTON 2bdrm sublet July 1 Aug 31 w/poss opt for June, near Cleve Cir $360/mo. negot incl ht hw Call 738-1435.

BRIGHTON-with fall option 3 bdrms avail in 4bdrm apt near mbta free parking ht & hw incl nr Comm Ave call 787-1789

BRI-BRKLN large well-maintained 2 bed w/w carpeting, modern kitchen and bath, conv. to B.U. $390 htd avail. June-Aug. Call 277-2951.

BROOKLINE—Prof F 23+ to sublet 1 bdrm of 2 bdrm apt. Nice nbrhd, near T & Cool. Crnr. Furn, 232-5598 .

BROOKLINE - Sublet room in large house July-August, priv kitchn, furnished! Nr MBTA-Green ln. Newly renov! $170/month Call Brian at 353-6009 before May 10th!!

BROOKLINE - Summer Sublet, modern fully furnished 1st floor apt nr T, room for 2, all util incl $275/mo Call 232-5345.

BROOKLINE/Clev Cir furn 1-bdrm sumr subl to non-smkr late Jun-end Aug $275/mo. Wkdys 3-4:30 266-1175; eves/wknd 738-7451.

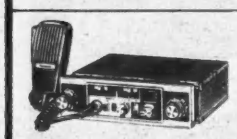
CAMBRIDGE 5/25-7/5 $225/6 wks, util. incl. F non-smok for furn rm in sunny, cozy 4 bdrm apt near Hvd. Sq. Call Anne 876-8685.

CAMBRIDGE-studio sublet June 1-August 31, 600 sq ft clean lots of light occasional living ok(refrig phone but no kit or shower) $200/mo incl utl call 547-0721

CAMBRIDGE-1 to 2 people needed for 3 bdrm house modern appliances call 536-5365

The AUTO STEREO PLACE
"Our name says it all"

Spring Clearance
car high fidelity
Panasonic Car Audio



PANASONIC CRB-4737* In-dash AM/FM Stereo, 40-Channel C.B.
Orig: $279.95 NOW: $169.95

PANASONIC CQB-5959* In-dash AM/FM P.B. Stereo, 8-Track Tape, 40-Channel C.B.
Was: $449.95 NOW: $278.50

PANASONIC CQB-5919* In-dash AM/FM P.B. Stereo, full feature Cassette Deck, 40-Channel C.B.
Was: $469.95 NOW: $349.95

CONCORD Panasonic.
SAVE $99

CONCORD HPL-110, In-dash AM/FM Stereo Radio with Dolby Cassette Panasonic EAB-903 5¼", 10 oz Speakers
PACKAGE PRICE: $189.95

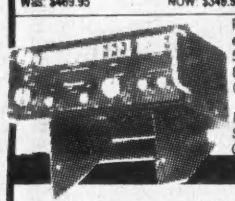
the Classic

PANASONIC CQ-8520. In-dash AM/FM 12 Station Electronic Tuner, Digital, Clock; Full feature cassette, 24 Watts; Sep Bass/Treble.
Orig: $499.95 NOW: $249.95

Clarion Corporation of America

CLARION RE-344 In-or Under-dash AM/FM, Mono P.B. Radio.
Orig: $119.95 NOW: $29.95

CLARION PE-751A In-dash AM/FM P.B. Stereo Radio with Dolby Cassette, 20 watts, Sep Bass/Treble, auto. rev
Orig: $376.95 NOW: $249.95



PANASONIC COMPONENT SYSTEM Model CA-9500 AM/FM Stereo Tuner with CX-5100 front load cassette. (also available in 8-track)
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PANASONIC CQ-6520. In-dash AM/FM P.B. Stereo, with Cassette; 24 Watts, Sep Bass/Treble Controls.
Orig: $239.95 NOW: $139.95

PANASONIC CQ-1289/2289. In or Under Dash AM P.B. Radio with 8-track stereo tape.
Orig: $159.95 NOW: $59.95

PANASONIC CQ-969. In-dash AM/FM Stereo Radio with 8-track tape.
Orig: $159.95 NOW: $79.95

NOTICE: Most of the advertised merchandise are in factory sealed cartons, some end of model runs and factory refurbished. Limited quantities on some models. We suggest telephoning closest store for product availability.
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NEWTON CORNER
3M grad stud seek 4th rmmate for 4 bdrm apt. Res. neigh., nr MBTA WW, part furn, conv. loc. $117 mo+ util. 244-7949.

W NEWTON 2 nice rms $155 & $175 each. Kit privliges, many extras, all utils inc. Want quiet respons people. 965-4557.

QUINCY CENTER - Quiet, creative Rmmt wntd, mid 20's, lge old apt w/character, walk to T, stores, lib., nice neighbors, $132 call aft 5 Judy 472-5637.

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REVERE BEACH - Female wanted to live in a furnished apt in hse June through Sept, call eves 289-8332.

REVERE - 3 rm apt, kitch, near MBTA and beach, prkng, walk-in, heat & util $175/mo. Call before 10 & after 6 284-0840

ROSLINDALE - Prof or grad student wanted to share lge 5 rm apt w/30 yr old M prof, w&d, convenient to T, work space $100 + util 327-4833 Gary.

SO. BOSTON Str pro M sks M or F rmt. Lux 2br 2fp hdwd fl gallery lts dw disp exp brick across from Pk South exp-call Al 266-1626 9-5.

SOMERVILLE-Rmmt wanted F, 25+, mature indiv to shr 2 bdrm apt in hse, clean lge rms, nr T, call 625-5807 or 782-4906. $132/mo

SOMERVILLE. F rmmte 25+ wanted to share lge sunny apt in Porter Sq ov r h n & work sp. Rent $147 + util Summer or Perm Call 623-7566.

Rent $200 Elec approx $10. Call aftr 7 or wkends 890-7725.

WATERTOWN-Quiet person to share attr 2 bdrm apt in house with M. June 1 or earlier. $175 plus util. 924-5342

WATERTOWN. Rmates for lg hse nr pub trans. Lg rm $200 Sm rm $150. Both incl utils. No pets or smoking. 923-1914.

WATERTOWN. M/F wanted for great apt top flr of Victorian by GM 28. Wood stv, sky lite, deck, trees on T to Hvd. Prefer quiet person. $200+ Jun 1. Call Jim 625-3307. Keep trying Serious only

WATERTOWN-F seeks F roommate for 5 rm apt. Own bdrm, $150 + utils. 924-2988

WINTHROP - 6 1/2 rm apt, heated. $125/mo, call Bill 846-8040 or 846-4109, M/F.

WINCHESTER. Large comfortable home, overlooking lake, with fireplace, near T to share with working woman. Evenings 721-1061

FEMALE RMT WANTED
Responsible quiet articulate working man early 30's sks similar nonsmoking woman who likes cats to share or look for apt. in safe area near transp. Rent to $180 each. Separate rooms OK. Speakers of French, Spanish, German OK. 266-0199 6-7 pm.

A large oceanview penthouse apartment, furnished, 3 bedroom security, elevator, laundry, patop, free parking 5 min to Bos. $180+ 268-6904

Responsible prsn to sublet one bdrm of a four bdrm apt June-August. $133/mth furnished. Call 782-0259 4-11 pm.

GWM seeks GWM 18-25 to be roommate rent $25 wk includes utils close to trans must be sober Call 933-7094 rent negotiable.

ROOMS TO RENT

CAMBRIDGE - SOMERVILLE Line- Davis Square nr Porter, 2 blks to Mass ve, shr bath, 3 montnh mn, $35 to 60/wk, call 628-6493.

DENNISPORT 2M roommates wanted for 3 bdrm house. We are 2M 24 yrs old like to party. Rent $625 summer. Call Scott 787-1377

DENNISPORT - Bachelor, late 40's will exchange private room to quiet F or M student for light housekeeping & simple meal preparation. Non-smoker preferred. Box 5697.

EASTHAM/CPCD-28+ to shr hse on pond nr bchs, biketrl; deck, frpl, woodsy. 6/1 - 9/1. $450/sh, ½ sh avail. 782-7054 aft 5.

MARTHA'S VINEYARD - Vineyard Haven. May 10-17 2 blks from ferry, TV, ac, refrig, kit avail, sleeps 2, $200. Call 999-2157, nights.

NO. SCITUATE home near beach Boston, bus, stores, 4 br, 3 1/2 bath, 24' kit, DW, W/D, saltmarsh view fpl, lr/dr, 35' deck, private yard. June 30 - Aug 5, $1200 Ref req, call eves 545-5846.

PLYMOUTH - Long Pond 4 bdrm 2 baths, week or weekends May, June, or fall. Private waterfront, excellent swimming. 1 hr from Boston close to Cape. 696-6293. Call weekdays aft 6.

PLYMOUTH - Long nond, 2 bdrms, sandy beach, avail weeks of 6/28 or 8/2 & spring & fall, close to Cape 1 hr from Bost 696-6293 wkdy eves.

SO. DENNIS. New cottage, sundeck, fpl, gd location, looking for 1 or 2 rmmts. $560 each, May 21 to Sept 2: 964-3484 or 545-0593.

SO NEW HAMPSHIRE-Coed summer house so New Hampshire lake sailing swimming tennis golf suana 5/1-9/30 Joan 482-5656

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S. Vermont-summer hse M/F 24+ Tennis, Swim, Sail, Horseback, Vllyball, Disco-avail 515 to 9-15 $250/share Call 868-5083

VINEYARD-2 F, 1 M seek couple or 2 singles, 28-40 to share house in Chilmark for July $400 per share, call 266-7342 9-11pm

ALLSTON - 1 person to join 2 in 3bdrm apt. Move in ASAP w/ Sept. option. $120/mo. 787-9789.

ALLSTON - sublet w Sept otion spac & sunny 2 bdrm w eat-in kit dnrm prch hdwd fl, avail June 1. No pets $335 incl ht. 254-4432.

ALLSTON-For a spacious 3 bdrm apt. June-August, great location, a/c, dishwasher, 1 ½ baths call 566-4107.

ALLSTON-July & August 1 bdrm in lg 3 bdrm apt btwn Comm & Brighton Ave female non-smoker wntd $150 787-9838 keep trying

ALLSTON 2 bedroom apt $350 mo exc location near T shopping avail Now Owner 232-1979.

ALLSTON-B.U. AREA 1bdrm of a 2bdrm apt parking avail $172.50 incl ht & ht water avail asap w/ Sept opt 232-3368, 531-8239

BACK BAY 1 bdrm apt, kit, living room, full bath, furnished, parking summer sublet. $350/month. 536-2968.

BACK BAY-Large sunny 2 bdrm. June thru Aug. Sept option. Parking avail $425, convenient location. 267-2944. Keep trying.

BACK BAY - 1 bdrm sublet 6/1-8/31 lease opt 9/1. 10ft ac sauna jacuzzi pool lndry bb-que pit pkg avail. $366/mo-apt 328. Mgr 536-3506

BACK BAY - studio sublet summer lease avail Sept cln suny elev, nr T store NU $155 incl heat Hemenway St 262-1518 aft 5

BACK-BAY SUBLET
Lg Sunny studio w/eat in kit AC & privacy. Good for musician $280 neg. avail 6/1-9/1. Call 262-7194

BACK BAY - Sublet June -August with fall option - 1 bdrm with frpl. Marlboro St $350 eves 262-3245.

BACK BAY - Sunny spacious 3 bdrm apt eat-in kitchen, lvng rm 24 Westland Ave 236-1011 June 1 - Sept 1 $365/mo.

BACK BAY - 1 bdrm loft; sublet May 15 w option Sept lease includes pool jacuzzi lndy sauna; utilities extra $318. 536-5624

BACK BAY Summer sublet 6/1 to 8/25 charming, sunny, furn 1 bdr. Cln, nr T, laun, shopping $350/mo. Call 262-7264 anytime.

CAMBRIDGE - sublet studio, Fresh Pond area, quiet safe neighborhood. $250/mo + util. Avail May 15 or June 1 thru Sept 1. Prefer F. Call Gretchen 492-2597 aft 5PM.

CAMBRIDGE - 2 M students seek M/F for large rm in 3 bdrm apt nr Harvard Sq, $150/mo incl utils avbl 5/1 to 9/1 661-5849 eves.

CAMB/SOM LINE Sunny furn 2 br apt nr Harv Sq w/AC, carpets, terr. Avail June-early Sept. $325/mo. + elect. 776-3236.

CHESTNUT HILL - Summer May 16 to Sept 1, beautiful 2 bedroom , very large, pets ok, has to be seen, $300 469-2661 John

CLEVELAND CIRCLE-3 bedrooms, central air conditioning wallto-wall carpeting, Near T, Reasonable rent, 734-8536.

EAST MILTON- South Shore-Roommate wanted for clean quiet house near T, June-August, 698-2191.

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Sublet for summer with option to take over lease in Sept. Next to Museum School, Simmons, Arborway line. $275/mo includes heat. Really nice & safe. Available in June. Call 738-8230.

HINGHAM-QUINCY AREA
2 females, recent college grads, seek 2 bdrm apt $300 max. Prefer sublet or no lease. Need by 6-1. Please call kathy after 6 pm at 1-540-1948.

JAMAICA PLAIN Large, sunny, 1 bdrm apt in Victorian home avlbl 5/28-9/1. Furnished, w/w crpt., piano, close to MBTA. $325/mo. Call 522-3267.

JAMAICA PLAIN-June 1-Sept 1, prefer F, spacious 2 bdrm, 5 min frm green/orange line & arboretum, $147.50 incl ht, 522-6318.

JP NR POND - Spacious 3 bdrm apt and furnished, $350/mo ht water included, call 524-1916 after 11 pm.

MARBLEHEAD. 2 bedroom July and August. 631-8071 evenings.

VICTORIAN SUBLET
NEWTON-Gracious & spacious, good price, 4 bdrms, can subdivide, bath, huge kitchen. 2 fireplaces, hard wood floors, huge windows, stained glass. 10 mins from T. Truly a beauty. $575/ mo. negotiable. Call 527-0505 late nites.

NEWTON - 1 bdrm of 2 bdrm apt in 2 family house. 6-15 to 9-1, furnished, non-smoker, no drugs or pets. 964-1326.

NEWTON CENTER-Sublet 5/21 to 831 1 bdrm in 4 bdrm house, pkg. T to Harv. Sq. & downtown. $112 + util. Non smoker M grad stdt or 22+ prefered. Call 964-1062

NEWTON CNTR. Sublet May 14, bdrm in 3bdrm house, pkng, ldry, 3 min walk from T, $160 all utils. 244-1968 or 244-0103.

PROVIDENCE-large furnished 3 bedroom summer sublet on east side close to Risd and Brown price negot call 401-831-4624

WALTHAM-Furnished room in apt. May 15 to Sept 10. 1st 2 weeks rent free. Kosher apt, F only. Call Debbie 899-1985 10:30-11:30 pm

SUBLET WANTED
June 15 - Aug 10 or thereabout Small family on leave from overseas assignment desires 1 or 2 bedroom apt or house within 10 miles fo Boston. Call Karen weekdays 267-1530.

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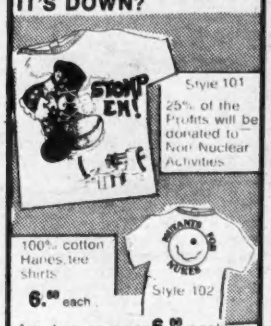
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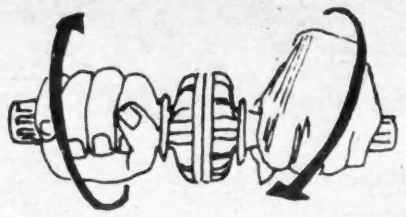

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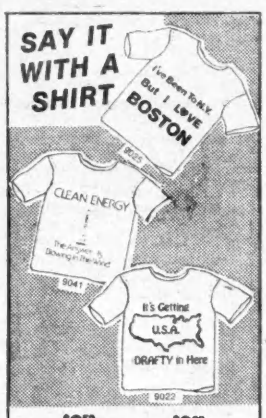

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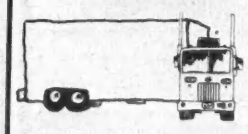

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Flea market May 17. Woburn United Methodist Church. 9 am-4 pm. $12 a table with space. 25 cents admission. Call 935-6824

APPLIANCES

Refrigerator Sears 19cu ft w/ freezer & ice maker gold 4 yrs old perfect condition asking $400 call Mr Steele wkdys 426-5151 & leave message

Cuisinart never used $175 call 723-9041 mornings or late evening

79 Brother electric typewriter. Like new $150.00 firm. Moving, must sell. Call 353-8482 eves. Ask for Robin.

REFRIGERATOR 5 CU FT
Several avail Ideal for extra or sm apt or dorm $75 to $100. 262-1668 262-9169 call anytime can be seen anytime.

Used GE refrigerator. 12 cu ft. good condition. Will take best offer. Call 647-4035.

REFRIGERATORS $75 & UP
B&B REFRIGERATOR CO. 364-2218.

Used Vacuum Cleaners $14.95 and up, Repairs on all makes, free estimates, free pick up & delivery. We buy used vacuums Dr. Vacuum, 311 Old Colony Ave., So. Boston, 268-4033.

THE GUARANTEED CLASSIFIED
It runs til
it works.
Call 267-1234

Amana refrigerator 17 cu. ft. perfect cond. vry lge hard to move $50 or BO. 522-8443.

BICYCLES

RAHLEIGH Grand Prix 10 speed. Silver & blue. 23" well maintained. $100. 277-5823.

CLOTHING

THE GUARANTEED CLASSIFIED
It runs til
it works.
Call 267-1234

Size 7 Frye boots, women's, worn twice, $72 when first bought. Call 5-7PM 891-0716.

For sale: Mahogany side board mahogany drop leaf table, 4 oak chairs, queen size sofa bed excellent condition. Double bed mattress & box spring, adjustable bed frame, brand new, air conditioner area rug 9x12, desk & chair, floor lamp, oscillating fan, 5 shelf wooden wall unit/room divider. For information call 277-1531 after 6PM Monday-Friday or anytime on weekends.

Acorn bedroom set, all rock maple, dbl bd, 53" chst of drawrs, night stand, asking $400 or bo, call 459-6659.

Lane cocktail & lamp tables queen sized mattress and box spring, antique needlepoint chair. 9x12 beige rug, Evenihgs. 267-5256

1 apt sized 10 cu ft refrigerator, exc cond. $130 negotiable. Call Leslie at 625-5714.

Moving sale: dbl bed $40, dresser $40, couch $40, lge oak desk w/file and glass top $50. Call Marty 566-7933.

Furniture, for sale.
80" sofa, comfortable living room chair, bdrm accessories. Best offer - Call 277-0916.

Bassett bedroom set. Dresser, mirror & nitestand. Campain style. Like new cost reg $270
Selling for only $125. 247-2828.

10 pce, rust colored, modular pit, good condition, $350, 321-7545.

Bedroom set - dble bed, night stand, dresser, desk, inexpensive stereo, misc table & chair, Call Jodi 566-5594.

ANTIQUE FURNITURE
Wholesale Warehouse
Boston and Maine — dealers welcome, lowest prices, open 7 days a week, 10-10.
FURST BROTHERS WHOLESALE ANTIQUES
21 Brookline Ave. Kenmore Square Boston 267-4079

Double bed, only 1 ½ years old, includes box xpring. mattress & frame. Clean & cozy. $45 or BO. 924-5342

Double bed Futon (all cotton mattress) like new $70, extra large solid wood desk $50, GE portable dishwasher $150, call 767-3826.

Various furniture items dbl bed desk, chests of drawers, couch chairs reasonably priced. 524-4704.

Two wood desks, best offer, must sell, call 926-3833.

Long vinyl brown sofa for sale. Will take best offer. Mint condition: Call 367-2472 after 6 pm.

Walnut bdrm set: triple dresser(64"), mirror, night-table, sngle frame & hdboard. $250 or BO, will split up, Amy 846-2285

ODDS & ENDS

Sewing machine-Singer Futura w/ cabinet paid $800 only used a few times $300 call 546-2118 or 546-2914

Micro-computer TRS80, 4K memory level 1 basic but can be expanded complete w/ cassette, cables, books etc only 4 months old $425 call 525-3853

Wittnauer mint .999 fine silver historical collection. 60 coins. 60 oz. plus. $1500 or best offer. 284-7752

Nutone intercom $70, dishwasher $50, sliding doors $300, word processer $800, crib $20, auto Blaupunkt am-fm cas $160, EPI Spkrs + Pioneer amp $140, cd ignition $25, 2 gas lawnmowers, antique secretary $450, Hottub with elect htr $500 469-9318.

Almost new typewriter for sale Silver Seiko in excellent condition, warranty, barely used, carrying case, brochure, etc. Call 426-4973 or 277-9789, Andy or Jim. $180, traded up to an IBM.

BRAND NEW CAR RADIO SAVE $$$
Brand new Grundig Electronic auto-scanning car radio with L.E.D. dial display also station preset adaptor. Never been used will sell for $240. Call Steve days 536-5390 ext 512

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Fitchburg
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Sony 17 inch color TV with remote contol/brand new/has warranty. Will sell for $525 firm. Phone 442-0172

2 Sleep bags $40 alum fold cot $10. Lea-suitcase $25. 1/3 HP mot $10. Steel shlvs. Fshng tackle tools port TV 843-7529.

Puritan Lawn Memorial Park, Peabody. 2 lots (double interment) Current value $890 ea. Will sell for $800 ea or BO 599-9312

SAMSONITE Mens Luggage Handsome dark brown 2 or 3 suiter hardside Just recently bought. Never used. Paid $90 Will sell for 1/2 price $45 Great buy Call 354-5373 after 6 weekdays

Neon beer sign $60. 536-9010 Bob.

APPLE II COMPUTER
32K, disc drive, Apple soft on rom, Centronics microprinter, cassette, game software including micro chess. lots of manuals and computer magazine with software. $2000. Call after 5 pm, 1-897-8177

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We buy used paperbacks
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For Sale-Olivetti Copia II coded paper copier. $300. 547-6789

VALUABLE PRINT
sell James Coignard aqua— tint "Profil a la Chevelure" Signed and numbered 7/75 with signed certificate. 498-4279.

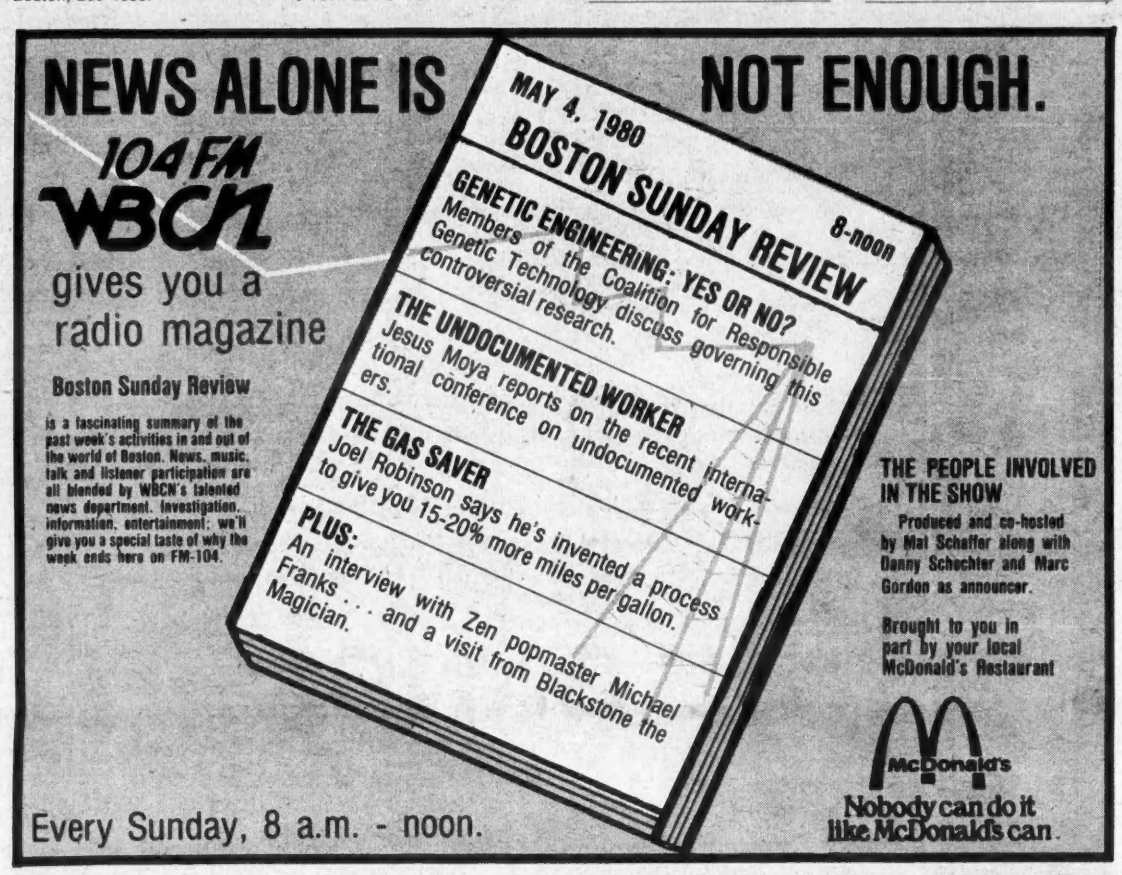
Ancient Christian Writers 40 vols Fathers of Church 1979 Paulist repr. Sells for $400 but is now $275. 522-6920.

2 tickets Grateful Dead Concert Boston Garden Monday May 12 7PM Great seats, best offer. Call 893-5588.

BOOKLET: Basic Carpentry for Women, much info, easy reading. $2.00 postpaid to: Curran, 90 Church St. Braintree, MA 02184

1 ladies yellow/gold pear shaped diamond 91/100 ct. Retail value $2700. Must sacrifice $1550 or bo. Larry 662-8609.

Scuba gear tank bakpak reg. wt belt. US Divers. recent Hydro. & VIP. Exc cond Also pres. guage. $270. 787-1863.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gives you a radio magazine
Boston Sunday Review
is a fascinating summary of the past week's activities in and out of the world of Boston. News, music, talk and listener participation are all blended by WBCN's talented news department. Investigation, information, entertainment; we'll give you a special taste of why the week ends here on FM-104.
MAY 4, 1980
BOSTON SUNDAY REVIEW
8-noon
GENETIC ENGINEERING: YES OR NO?
Members of the Coalition for Responsible Genetic Technology discuss governing this controversial research.
THE UNDOCUMENTED WORKER
Jesus Moya reports on the recent international conference on undocumented workers.
THE GAS SAVER
Joel Robinson says he's invented a process to give you 15-20% more miles per gallon.
PLUS:
An interview with Zen popmaster Michael Franks . . . and a visit from Blackstone the Magician.
THE PEOPLE INVOLVED IN THE SHOW
Produced and co-hosted by Mat Schaffer along with Danny Schechter and Marc Gordon as announcer.
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Good used refrigs and stoves. Clean, reconditioned, gauranteed. Delivered. 254-7711.

2 B&W TV's 19 inch. Perfect working order, GE/Motorola. $100 each or best offer. Call 277-1926 before 9 am or after 6 pm

4 Singer Golden Glide C17 vacuum cleaners brand new list $215 selling at irg. disc. Call anytime John 536-1765.

Refrigerator-Frost-free Magic Chef, coppertone, 16 cu ft, 3 yrs old, exc cond; likes yogurt, $350 or bo, 926-3833.

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LARGE SUPPLY

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ALL ITEMS GUARANTEED
B & B Refrigeration Co.
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Size 5 ½ woman's Frye boots worn twice $40 firm. Also size 6 ½ woman's hiking boots worn 30 mls $45. Call 723-4596.

Attn TV's. Genuine satin & lace French mini-maids outfit: Hat, garter, corset, lingerie, spikes, seamed hosiery etc. 662-4432 4-7

FURNITURE

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It runs til
it works.
Call 267-1234

Bed, bureaus, couch, rugs, tables, old records, chairs, inexpensive. Must sell moving to NYC. 876-2783

Platform bed 54x75, extra firm 6" foam matt, 2 storage drws, 2 weeks old. Too large, must sell. Cost $450; asking $200. Cambridge. Call 864-3581.

Furn will del bds all szs compl odd matt, springs, & parlor couch, dressr, bkcse, coff tbl, end tbl, stereo, rckr. 864-9361.

3 cushion sofa 76" green upholstered sofa w/ 2 colonial end tables $130 or bo call 332-4562 after 6:30

7 ft. dk brown couch-exc. cond. $600 new last yr. B.O. Mike 731-3217 eves.

Moving - All furniture,carpeting, shades, w tow dishes & household items must go. Reasonable. Call eves 566-5267.

Contemp liv rm set blk Nauga 90" Kroehler sleeper sofa w/matching chair Exc cond. Good prices 9X12 red rya rug Eves 923-0131.

Queen size mattress and box spring. Paid $125 in Jan. Moving must sell for $100 or B.O. 787-3323.

King size waterbed, double mattress and box spring, rugs, mirror, wicker furniture, drop-well vanity. All like new. 232-1727 eves or weekends 542-6060 days.

2 almost new couches. 1 pulls out to a queen sized sleeper. 2nd couch has a swivel rocking chair to match. 4 chrome and cain dining chairs. 2 hanging lights. and 2 glass top tables. Call 536-9831

PARISIAN DRAPES
4 yrs old in exc cond beaut gold drapes 9 ft long 7 ½ ft wide. Comp with crshed velt side drapes & valance. Must be seen. Call aft 1 566-6671

Waterbed-brand new includes stained frame, ped & deck, factory guar, lapseam matt, UL heater & liner, $189. 734-8546

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- **Queens from $195**

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PLATFORM BEDS

BEDROOM SET
6 piece contemporary bedroom set, all wood, in good shape, best offer. Call 1-341-0403.

King-sized water bed, exc. cond. w heatr, headbrd, 2 sets sheets $275, 247-0303 aft 6.

Victorian bookcase 42" x 54 ½" w/ moveable shelves, great cond color tv $70 or BO & amptable call Anyx 247-1862 more etc.

QUEEN SIZE WATER BED
Solid dark pine, Frisco style hd board & base. Koss mattress and heater. 3 months old, includes all. $350. 762-7227

Furniture for sale- piano, sofa-bed, endtables, etc. Will negotiate price. Call 354-4624 between 1-6pm Mon - Fri.

Moving, must sacrifice creme couch and love seat. Exc cond. $1200 new last fall $700 firm. Gary, before 3:30 pm. 646-0575

CHEST OF DRAWERS
Walnut veneer, 6 drawers, clean modern lines, exc cond. $80. Cambridge. Eves & weekends: 864-3581.

FOAM RUBBER DISCOUNT CENTER
Cushions, Mattresses, Bolsters. Covers ready to go or made to order. Shredded foam.

Foam cut to size at no extra charge. Platform beds. 165 Brighton Ave., Allston.
254-4819

Gold Velour sleeper sofa w match chair good cond $150; 2 Danish mod chairs fair cond $15 each; slate top coffee or end table $30 call Stan 739-1243.

WATERBED QUEEN
Brand new never been used. Complete system inclu garantee solid pine frm and prdistal heater lap seam mattress and fitted liner filler nozzle and ness hardware. All for Just $195! Canton 828-2724.

Moving-sofa & chr $450, brn lounge chr $60, glass chrm edge tbl $40, 2 end tbls $10 each Diane 421-4463 mon-fri 4-5pm

Waterbed brand new includes stained frame, ped & deck. Factory guar lapseam matt. UL heater & liner. $189. 734-8546.

1/2 PRICE
The Boston Phoenix Classifieds
On Sale Now
call
267-1234
for details

Rya rugs, two 9x12 with pads, beige/brown tones, $150 each or bo. must sell, 926-3833.

Money making coin-operated shoe shine machine ideal for barber shops, hotels, fundraising & home must sell need space interested parties call Mike for demonstration 653-7468

Printing equipment original letter press heidelberg 10" platen perfect working condition + many antique printing plates call Mike 653-7468

PHOTOGRAPHY

DARKROOM EQUIPMENT
For sale: Beseler 23c (one yr old), filters, safelight, focuser, 2 negative carriers, Nikon 2.8 lens, 3 developing tanks, chemicals, paper, etc. $350. Call 536-5390, ext. 506.

Nikon F1.4 lens new $320. Topcon auto 100 $100, Polaroid SX-70 Alpha 2 $100. Vivitar 2500 auto strobe $60. 469-9318.

STUDIO EQUIPMENT
1 5x7 twin lens reflex 190mm lens Wollensak 7 ½" Raptar,2 2 ¼ x 3 ¼ roll film adaptor back, 24 5x7 cut film holders, 2 Ascor strobe lights, 2 spot lights, 1 studio tripod, must sell need cash. Ask for Joe 396-9209.Call after 4pm.

Nikon R-10 Super-8 camera exc. w full warranty $550. Oxberry animation stand $100. Matte box w 13 inserts $50. 923-1914

20 rolls Ilford HP5 film-36 exp $30. Perfect-I prefer Tri-X. 491-0255

SCUBA DIVING
For Sale: complete scuba outfit Scuba Pro, Tekna, Parkway, Seatec and more. $475 or best offer, will separate Joe 969—6121.

Complete camera outfit-Miranda FVT camera w 50mm lens, Soligor 28&200mm lenses, flash filters, tripod, cases. Harry 696-6355

Canon motor drive MF fits F1 ex cond $325 flash coupler L $15 891-1679.

Canon AE-1 black with 50mm f1.4 lens and power winder. Almost new $345. 247-2132.

210 mm f4 telephoto lens for M645, best offer, 935-2778.

Minolta XD11 Camera body (top of the line model) Still in carton with warranty, never used, $270. 767-3826.

MUSIC

AUDIO VISUAL

HIGH END SPEAKERS
Four monoliths per sound field extreme accuracy Paul 567-2019

Amp: Acoustic 150, $175. Speaker: Ballantine 3-way, JBL, EV drivers, $275. Both excellent, loud, clean. 401-351-1977.

USED STEREO
And TVs. Two whole stores full of guaranteed used equipment. We buy, sell, trade and fix components & TVS. USED SOUND 225 Newbury St. Boston, Ma. 247-7707 or 31 Holland St. Davis Sq. Somerville, Ma. 625-7707.

BIC 940 turntable, 1 yr. old, excellent cond. w/ 6mo old Shure cartridge. Must Sell: $90 or BO. Call Dave: 787-3771.

Panasonic prof color portapak camara and deck wv3700. NU9400 1 yr old. w/ac supply, case, su lights. Like new. $4500 868-8787.

Yamaha's best receiver CR-3020. 200 RMS per. Brand new full warranty $800. Stax SRA-125 preamp w SRX-MK3 phone $400. 923-1914

Super Stereo: Infinity Column II Spkr (5 driver) Technics table, Kenwood amp, Signet cart. All like new, cheap. Cliff 354-3924.

Macintosh 60-100 integrated amp, 1 pr original large Advent speakers, must sell, make offer 926-4671.

Otari MK 5050 1/2 TR 15 IPS tape deck $1050, Tapco 6200B mixer $350, SAE preamp $275, Crown preamp $200, Jensen ST853 bass reflex spkrs $120 pr, lafayete spkrs $50 pr, Boston Acoustic A200 spkrs $625 pr, Yamaha Cr840 receiver $400. 469-9318.

SAVE $ MONEY $ ON CAR SPEAKERS
KRIKET series 6000 auto stereo speakers with tweeter and woofer. Brand new equipment. Will sell for $84 a pair. Call Steve days 536-5390 Ext 512.

Speakers Synergistics S-62 towers, List $800, Sac $350 pr, Pioneer tuner TX7100 only $50. 692-8761 Eve or wkend, keep trying.

Pioneer SX1010 200 Wt Rms AM/FM stereo receiver. $350 or BO. Alteac 604AG 15" speakers $100 each or BO. 522-8053 after 7 & wknds.

Marantz 240 Poweramp 120 w/ch. mint cond. $275, Pioneer SA5500 II int amp 15 w/ch mint cond $85 call Dave until 11 pm 332-5754.

BRAUN TG-1000
Stereo tape deck: One of the Worlds best tape recorders. This top quality German made classic tape deck features 3 motors, 3 tape speeds, 4 tracks and 3 heads. 20-25,000 HZ at 71/2 ips (+2.5 db). All functions relay controlled w feather touch push buttons. Takes up to 8 3/4' reels. This unit is 7 yrs old and ws recently alligned. A comparable tape deck on todays market wld cost $1200-$1500. Will sacrifice for $275. Call wkdys 482-7700. Eves 266-8419.

Braun 600 turntable for sale. Excellent condition. Will take best offer. Call 267-2472

Ferrograph 10 ½ inch reel to reel-Logic 7. Brand new. Never used. 2 spkrs, 4 chan. Dolby. 100W. Must sell. $1200. Call Mark 599-4068 days.

Panasonic AM-FM stereo cassette tape recorder, turntable, 2 spkrs. $350 firm. Mark 588-4068 days.

PA for rent. Professional equipment. Delivery, set-up and break down. $150. 324-5246, 665-2282.

Panasonic 60w am-fm stereo component music cntr w/ stereo auto turntbl ik new w/ gd sound $160 call 332-8664 wkdys aft4pm

Sony Betamax video recorder SL-8600, RCA CC002 color video camera. New $1200 firm. Call 536-8059 leave name & number.

Yamaha C4 pre-amp $450 Aka1 GXC390 cassette deck $100. Pioneer PL71 turntable w/micro acoustic cartridge $150 524-4045.

UNDERGROUND STATION
5 watt AM transmitter, all you need to go on the air. LPB RC-5A. 237-4746.

AM/FM 8trk car w30tps $40; Panasonic AM/FM stereo wtrntbl $70; cstte dk $25; port cas. rcrdr $15; car reverb $15; mini 8trans AM $10; color organ $15; Call Stan 739-1243.

Teac 2300 S R-R deck. Used 200 hrs. Exc cond. $325 or BO. Call after 6 pm 599-0830.

Must sell KEF 104ab $700 Holman preamp $400 Thorens TD 110 & ADC ZLM cart $300 gas grandson $300 Visonik 5000 & Subwoofer $350 Niko Gama I $200 RG-16 range expander $200 or best offers all in mint cond under warranty. Call Jim 353-7988.

MARANTZ LWE
Marantz 4100 60w rms excellent $350 or BO. LWE I excellent sound 3way 15 in woofer $450 new will sell $350 pair or BO. 526-7708.

REEL TO REEL
Sell Pioneer 12 inch reel to reel tape deck, mdl TR1020L. 2 chnls/4 in plbk, tapes optnl. Perfect condition. Contact Mani at 267-0908 or 266-7808 evenings

Dulcimer 5-string. walnut & spruce, non-slip pegs. Excellent craftsmanship, custom case. Asking $275. 734-4191

Fender dual showman reverb, 215 cab & Altair power attenuator, $350. Ibanez artist 2618, $450. Epiphone acou guit $100. 964-6326

Fender Stratocaster 1976 $376 maple neck black grovers. Also Fender champ Ampeg V2 $75 each. Call 545-1852 Leave number.

CLASSICAL Guitar. Handcrafted Andre Martin Spanish, concert model. Excellent condition beautiful tone. Lisa 498-3123;

ZIP!BOOM!WHEE!
Micro Moog synth is portable but versatile. Comes w/sample hold control. Case. acces. $800.Call before 8pm 662-6145.

Top RTD stereo cassette player recorder w/Dolby Onkyo TA2010 Xmas gift never used Warranty Card $190 save 70. 263-7562 eves.

Dual 1219 Turntable/Changer M15 Shure cart, dustcover & base $100 or best offer. Mark: 894-7400 days & 879-4996 nights.

GIGS

Keyboard player wanted to join established drums bass and singer. We have work but need to fill 1 spot first. Vocals a must. Steve 665-0535, Dave 583-2669.

Fem voc lacks experience, seeks bgng band. Disco tp 40. Can travel $ negot. Call Wkdays aft 5 pm 617-966-1345 ask 4 Sandi.

JINX sks exPd Soundperson for rcdng & sound reinfcmnt. Technical equipment knowledge hlpfl Requires rehearsals. 923-1914

Lead vocalist wanted to front band. Steady job. 284-9612 ask for Sam.

Starting punk band need people. I am perfect, need others of this breed. Will not fail if have right kind of species Box 0631

QUALITY RECORDING
Professional, dedicated, studio engineering. 8-24 trk. recording projects. Demos or master product. Unbiased advice about recording in Boston. 489-1601.

Part-time guitarist singer wanted for G B band, must have car, no amateurs, we have gigs, call David 964-1326.

BASS PLAYER READY
for summer or permanent work. Prof. road and club exp w/R&B, Country Rock, Commercial Rock Good equip & trans. John 524-7562.

Drums & keyboard needed to complete HI NRG. Rock & roll NW band. Vocs aplus, equip, trans a must. No egos. We have connects. Rehearse in Lynn. Call Tim at 662-8215 eves 5-8. Keep trying.

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ATTN BANDS:
New Air Cond. rehearsal rooms. Secure, 24-hour access, soundproof Low rates. Call 588-6519

Guitarist seeks guitar, bass, & drums to form rock band. Must be dedicated. Call Barry 696-5785 9-12AM.

PUNK BASS PLAYERS
Boston mod band needs a unique looking heavyduty bass player. No jerks or we'll shove the bass down your throat. 329-5049 eves.

Professional guitarist seeks steady local gig. Have good equip and trans. Call Bob. 787-4760

Multi-keyboardist looking for pro working band 5-7 1-995-0305.

I.P.C.
Offering radio airplay and complete press coverage. Call 617-899-2498.

Experienced Drummer with solid Time seeks dedicated Rock Act with progressive, accessable originals. Bill 5pm+ 328-7019.

KEYBOARDS Recreational blues/Rock group (2guitars bass drums) seeks pianist Blues-based but open No performing ambitions but play every Friday night Call 969-5747 after 6:30.

KEYBOARDS WANTED
Molly McGregor needs person with good stage presence & equipment. Vocals helpful, trans a must. To join working New England band doing cover and original. Call 401-333-0700 between 11 & 6, leave message.

Trumpet player needed by top disco/funk band. Vocals stage pres and arranging call 846-0053.

Local working R&B bnd seeks an exp bass player into rockin blues funk & orig mat full time voc eqp & trns nec Joe 664-2023

Guitarist must play all styles weekends $4000 per year call Andy 438-1892

MUSIC CONSULTANTS
TOM PHILLIPS-exp/pro recording production specialist 366-9585.

Quality Used Hifi.
Harmon Kardon Citation 19 amp $369.
Harmon Kardon Citation 18 tuner ..... $369.
Harmon Kardon Citation 17 preamp ..... $369.
SAE 3,000 preamp ..... $199.
SAE Mark 9B preamp ..... $279.
SAE Mark 30 preamp ..... $119.
SAE 2200 amp $369
Phase Linear 1,000 auto correlator ..... $169.
Nikko Alpha II amp $259
Phase Linear 700 B amp ..... $459.
Sound Craftsman PE 2217 preamp equalizers ..... $299.
ACCU phase C-200 preamp $359.
Infinity Q-2 loudspeakers $999/pr.
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Quality components at the right price
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02139 864-HIFI

Tascam 80-8 with DBX Soundcraft 16x16 with 4 cue sends fullsweep parametric eq. In excellent condition. 1-433-6351.

STEREO AMP PRE AMP
Akai stereo preamp AM2200 and Dynaco PAT-4 both hardly used price negotiable. Call 367-2232 mornings.

Kenwood 3055 turntable fully automatic single play granite base Ortofon cartridge asking $225 call 267-8358 Jeff.

Kenwood KR 40 70 receiver with 40 watts per channel $250. Pr Fisher 3-way speakers up to 75 watts per channel $200. All still under warranty and can be heard 532-1898.

Pioneer RT-701 reel to reel tape deck, perfect sound, almost new only $365. Call Lenny 247-2132

Harman Kardon 430 receiver 25 watts per ch ESS, PS 8 speakers Bic 960 table rec. & sprs. in warr. exc cond. ask $425 851-2862.

PHASE LINEAR 400
Power amp $275, phase linear 4000 pre-amp $200, both with walnut cabinet, ask for Tom at 643-4031 anytime.

Garrard SL-95B turntable for sale gd cond w walnut base & Shure cartridge man & auto play Call Ted 536-2965 or 6096. Best offer.

2 Altec 1205B spkrs. Self contained bi-amp and X-over $600. Shure SR101 8x2 board w/reverb indiv. EQ, input pads, road case and rack mnt. $500. Crown D150 $300. Phoenix Audio X-over $125. Call 327-5356.

Carver C 4000, sonic Holographic generator with autocorrelator, peak unlimited, 3 channels, amplified time delay, one month old, cost $945 sell $800. Pair ADS 300 speakers with M & K goliath II subwoofef, cost $545 sell $350.643-4059.

1 pair of electro voice eliminator II speaker cabinets with 15" SRO & horns. $400 Call Glen 322-1825.

Sony ¾ inch video player VP-2000 with complete library of over 50 cassettes $900 or B O. Call 332-4020.

Sony 7055 rec. 40 w/ch. Excellent tuner. New $450, sell $225. Sony TA 2000: New $330, sell $125. Steve: 828-2618 or 567-4600.

STEREO FOR SALE
Panasonic reciever-tape deck 25 watt pch plu thruster spks, excellent conditions, good price. Call 738-7224.

KLH 1 computer controlled speaker polypropylene drivers brand new regular $1100 must sell $800 or bo 485-1728

SAE Amp-2400L with 200 watts per channel, LED power display, SAE pre-amp 2900 with parametric equilizer, SAE tuner Mark VIII digital tuning all black $1500. 826-6824 or 826-2788.

Pair AEI Evolution I new walnut, sells for $400 sacrifice $215. Set-ton pre-amp, never used list $525 sell $225. 846-4795.

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Tama 5 piece w/heavy duty hardware, Zld cymbs 14HH, 20RD, 17CR, 18CR/RD. Exc cond. $650. 692-8761 eve or wknd Kp trying

Hohner Clavinette D6 $850.00. Also Systech phase shifter $50. Crybaby wah $15. Maestro fuzz $20. Call Bob 661-1008

Ludwig 24" Bass, 13, 14, 15, 16" mt. toms, 18" Fltom. White Cortex. Some cases, extra heads. What a sound. Such a Deal $500 262-8841.

Arp omni with road case $1300 minimoog $950, baby grand piano $3000 call Bill 353-7680

Baby grand piano, Vose & Sons, in excellent condition. Asking $1500 or best offer. Telephone Nanshua N.H. 603-882-9131.

Musicman amp good cond w/ 4stk ten" spks $490 w/vinyl cover removable wheels amp is 130 & 60 watts call Anyx 247-1862.

EV Sentry IVA's, $575. Peavy 260 monitor amp $150. 666-5760

Buescher bari sax $850. King super 20 tenor sax $750. Will barter for Rhodes piano, Teac 4 track, mikes, etc. 666-5760

Crumar Performer. Exc strings & brass & effects. Superior to Arp Omni. Never out-of-home. Full warranty. $600. 923-1914.

2 JBL-L40 Speakers and A7 Onkyo amp 8 months old, $750, call 235-3594.

Fender Twin Reverb. Needs 1 speaker. Good condition. $275. Rob 783-4197.

New Hammond B3000 Leslie HL722 tone cab auto-vari 64 rhy machine list price $7900 asking $5999 tel: morn & eve 603-880-7766 12-6pm 603-883-7111.

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1 pr Electro voice speakers like new $600. 1 studio master mixing board 12x3 $1500 brand new. Asst mic stands & mics, 1 porta studio tascam 144 $1000 like new. Call Bill 617-996— 9006.

Gurian rosewood cutaway with factory installed frap pick-up, volume control, mahog. Neck ebony frtbd. $825, Sam 492-8340.

Two labseries L-11 cabinets 4 twelves in each excellent cond with covers casters and hardware, one year old $250, 458-6550

Recond upright piano, $600; Elka strings & clav, $450. Maxikorg synth, $475 Tapco 6200A, $200. Roland Compu Rhyth $325. Gilco spkr, $65. Call eves & weekends. Fred 782-8338.

PA Horns & bottoms:2 Altec 808 drivers w/ Altec 511B horns. Bottoms are marine birch w/CV 15" drivers. $450 Jim 782-9834.

1 BGW 750A Power head $500 Crown D-60 2 channel $150. Bozack Stereo mixer $400. Shure 8 channel PA Board $200. 268-9489.

ORGAN: Farfisa compact deluxe 61 treble, 12-24 bass keys, optl out for bass, 70lb, exc cond 40 stops $450, Jeff: 890-6300x493 days

MARIMBA for sale, A 4 octave Ludwig & Ludwig Marimba, excellent condition, custom cases included, must be seen and heard. Jim 8 - 4pm 233-1244.

4 piece ludwig drum set & 2 roto toms & cymbals call betw 5 & 9 wkdays $500 firm 387-7068

Trumpet Conn Constellation 38B Slvr & Brass NEW cond. $500 267-1522.

63 Gibson Byrdland Blk, case, gd cond $950. 73 tele, blnd, map fgr bd, case $290. 40's blnd Vega Jazz $375. 413-298-3587/3801

1941 Epiphone Triumph guitar Lawrence pickup ex-cond $450 Czech bass juzek 20 yrs $1250 50s Gretch tube amp 120. 524-4045.

Acoustic 134 amp 100 watts rms 4-10 inch speakers with wheels good condition. Asking $325. Mike 247-2815.

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Don't sell that amplifier, I do custom modifications to suit individual needs. Call Gibbie at 963-2893.

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Custom built PA spkrs by ARB port, loud, very clean, all EV comp. 1-15in, 1-midhorn, 2 tweetrs 2-xovers in each. Rob 522-5987.

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Music man HD-130 top $325 Marshall 2-12 bottom $225 or both for $500 call David at 893-9790.

Slingerland Grand Philharmonic pedal timpani. 26&29" polished copper bowls, covers. Mint condition caaa 534-0907

PA Sunn Alpha 4 & 2 Yamaha SO11)T spkrs $450, Shure SM 58 $100, Mouse prac amp $120, Gilco spkr $65, 2 mike stds $20 ea, wa-wa $30, Lawrence pkus $30. Call eves Ethan 277-1990

Gibson accoustic guitar J-50 Deluxe 6 String Steel, excellent condition. $350 or BO. Serious inquiries please 267-2299.

Bach Stratavarius cornet. ML bore, mint cond; easy to play; sweet sound. Case & 3c mouthpiece $220 callJon 475-8812, Andover.

Bouble bass 3/4 German Flat back. Needs some repair. $1600. 524-4704

Upright Kohler and Cambell. A very good piano first floor $425.00 524-4704.

Stereo tapes on 7" reels. 3 ¾ ips Dolby. Most classical some original casts. 90 in all. 1-468-3108.

Reel-to-reel tape cheap! Used, bulk-erased Scotch 203 (1mil on 5" reels) $1.25 ea or B.O. 354-3299

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Anyone who has or knows about any records recorded in Trinidad since Jan '79—I would like to borrow, buy or examine them for help in legal matter. Please call 424-1253.

FREE CATALOG

1000's of collector's listings, rock, jazz, soul, space, New Wave, easy listening, imports. Send want lists. Rather Ripped Records Search Service/BP, 1878 Euclid Ave. Berkeley, CA 94709.

PEOPLE

MESSAGES

HAPPY BIRTHDAY BETH!

So now it's so, your 20 years of age - Time for the Aku-Aku, don't you think? Keep clicking those pictures and cranking the press - you'll be seeing better years yet! Love, love, love - Gretch.

HEY JOAN

Good luck to you, who has stayed with us. Hope you find a college that will get you in gear. As you sleep in your tent, remember to think - there's bandits out there! Not to mention BEARS!! XX, B&G P.S. Keep warm- it's a little chili-dog out there.

HAPPY B-DAY BABE

May this one be your happiest and fullest year of joy ever Much love Tubasco and Joshua. Amanda says hi too.

RON

Really nice letter. Wagner and Vegetarianism no problem; follow both. Fact you didn't include tel no is so: line up the numbers for your age, your height and weight - in that order - and subtract 398874. That's my no. Call me Michael.

I want to find the handsome gentleman dressed in Navy blue suit jacket at Bob White's Princeton Lounge on Sat, April 26th. Tell me what I wore and I'll know you're the man. Sexy eyes. Box 6081

HOMEWARD BOUND

In a past life we were strangers working side by sighed. In this life we were lovers sundered by the flood; in the next reunited we will light the world. On the Other Side we will be One. I cannot be whole without your light breaking my darkness, Azra. The ride is done, the rite is light. Always yours, TigerRose.

Providence - I am curious. Write Box 6110, Bob.

SWM Business executive successful young 47 6'1 175 nice looking honest stable sincere easy to be with seeking attr lady 27+ neat slim for lasting relationship leading to marriage and family photo if possible. Box 5998.

SWM 31 Camb. would like to meet romantic intelligent SWF. Interested in movies music theater p. Pls write to box 5952.

SJM 23 vy att law student warm sincere humorous old-fashioned values seeks vy att intell SJF 20-25 w/similar traits Box 5892

Single male 28 looking to meet a SWF for companionship. Interests include camping bowling & traveling. Wtie to Box 5782.

GREAT LOVER

of music, literature, nature and rambling rapping seeks interesting, young woman who enjoys wine good food, getting out of the city and who can't wait for spring. I am WM 27 and attractive and hate bars. Allen CY 845, 400 Commonwealth Ave, Boston 02215.

SJM 28 sks SJF 23-7 who enjoys movies, theatre, sports, long-lasting relationship & marriage. Box 5865.

GET OUT

Doors. M sks F who enjoys mts, trees, sea, stars, camping, adventures. 2-3 day trips in NE. Also longer, farther trips Box 5891.

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267-1234
for details

Asian- Am M, 24 prof, seeks F friends. tall, attr, refined. Into fine arts, Phil, Psych, cycling, gd. movies & food. Box 6055.

PHOTOGRAPHER

33 W tall handsome intense seeks slender beautiful determined woman photographer to share views with. Write me about you and let's see what develops. Box 6014.

TIME TO START LIFE

Handsome, rising engineer, 28, with diverse interests seeks pretty, like-minded career woman, 20-28, who wants to take some time off to start a family. I want to share the work as well as the rewards. Write to Jeff, box 6084.

Bars just don't make it. Intel caring SM 29 would like to meet F who hates phoniness of bars for warm, honest relat. Box 6123.

Would like to meet man who is interested in building a lasting relationship. Sue, Box 6107.

Romantically inclined petite attr prof gal sks warm-hearted SWM 48-58 for love & laughter. Write PO Box 477, Boston 02102

Capricorn male looking for that Virgo or Sagitarious woman to make my life complete. I'm 5'9 lt brown hair blue eyes Those interested please write Box 6085.

I'm a waitress looking for a man to have a meaningful relationship with. Jane Box 6108.

BiBM 6'+ prof well bred intl warm non-smok sks G/BiWM 20-2 8 2 B friend; also 2 travel N. E. or Canda Jun. Phone Box 6117

Business executive seeks the ideal relationship with the right man please write Mary Box 6109.

Spanish Male 28 seeks una chica sincera who thinks race is unimp. for friendship or romance Box 770, Boston MA 02123.

NO. OF BOSTON

SWM 32 6'1 175 int, educ, not bad looking, somewhat shy. I enjoy movies, gd convers, quiet eves, travel and music. I am not into dating bars. Seeking a long term rltnshp with a warm attr WF 22-28 with similar interests. Send phone & letter Box 5887

Saratoga Jazz Festival, July 4th wknd. If you're a WF 18+ who loves Jazz, we have some spare tickets, free. Box 6112.

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AFTERNOON DELIGHTS

This lrg szd lady is every bit a woman - looking 4 sus s for loving nooners? Send way to contact. Discretion assured. Box 6034.

GWM Upper Cape Senior secluded estate seek Gay or Bi friends Box 6026

NORTH SHORE TEENS (18+)

BiBM 23 gdlkg 5'9 165 well endwd sincere seeks gdlkng Bi or G teens (18+) any race for frndshp gd times lets shr summer trips music movies long talks and more. inc phone and if poss photo which is returnable to POBox 4492 Salem Mass 01970.

TO "BiF" ROCHDALE BOX NUMBER

We were lkng for a BiF - not a male pretending to be. Stop harassing my lady. Any real BiF lkng to meet sexy Cpl, pls send phone & photo. We are for real and very attractive. Help reconfirm our faith. Box 6036.

F and M seek F to join in day time mtgs. No. Shore send phone for discreet call. Write Box 6032

FOR BONDAGE LOVERS

WM 25 seeks those who enjoy bondage. If you thrill to the sensations of being tightly bound, we should get together. Discretion assured. All limits strictly adheared to. Prefer F or cpls, will accept all who reply. Box 144, Newton 02195

Handsome BiWM 33 5'9 slim must boyish open-minded intelligent musician and polymath would like to meet goodlooking MF and GM couples 25-35 who enjoy sharing their good times with another man. Box 6028.

VACATION

on your mind? 2 successful businessmen mid 30's seek 2 gorgeous young ladies 18-25 for 1 wk exp pd vacation Virgin Is. mid to late May Swim sun party. Write for details. Box 279, 118 Mass Ave Boston 02115.

1st ad. Mature artistic WC seek cPl's & creative singles for swinging phone a must. Photo? POBox 356 Kenmore sta 02215.

HD

BiWM 30 seeks st or Bi masc well endwd or hairy guys to rec good hd. No gays or fats. No recip nec Discretion assured Send accurate description & phone allow 1 week Box 6027

WM 29, Europ, 5'11 148 well endwd sks cpls or F. Please send phone or way to contact. Box 6029.

Attractive young W couple seek pretty Bi female to become a second wife. Must like farm life, kids, good week. Send photo, reply to Boxholder PO Box 495 Clarksville Arkensas 72830

Come...Party with us two...My BiF roommate and I are trying to find a special lady...A BiF under thirty...To share the good life...We're both in our early 20's...Quite modern, attr & totally uninhibited...Wendy & Trisha...104 Charles 404/Boston, 02114.

Lovely cpl yng eager to learn to explore sensuality w others or sngl F. Frst ad. Let's enjoy, get together. Box 6039

CPL WANTS ACTION

She 22 He 27 both attr. We are Bi seek Bi cpl also BiM and BiF for pleasure. Sincere and real. Box 271 Worc. 01608

FIRM BUT GENTLE

This tall handsome well educ. Male wishes a sincere & sensitive long lasting and meaningful relationship with a Female who is beautiful of mind. Only after our compatability is proven in all areas will I then teach this special woman the joys of total boudoir submission, fantasy and highly creative erotica. Write Box 222, Newton 02159.

FUN COUPLE

Very attr. couple wishes to meet an attr. couple (age not important 18+) to swing with and to also consider dating each other seperately. Photo would be nice. Box 94, Newton, MA 02159.

THE FINEST WOMAN

You may ever meet, can't seem to meet her Prince Charming. You needn't be a Prince, but certainly charming! I'm 28, Single, very pretty, open-minded (extremely), love rock & roll, all music, drugs, sex, sincere people with deep thoughts but who know how to laugh & have good times. Casual times at home with my man at my side is my favorite thing! I love Astrology & the Psychic world. I hope you will be sensitive, caring, fun with similar interests. This is strange but write me Photo is a must please Box5815.

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965-4600 294 Walnut Street Newtonville Center NEWTONVILLE
581-6200 392 Paradise Road Vinnin Square SWAMPSCOTT

PERSONS TO PERSON

RED SOX FEVER

Baseball, outdoor activities, picnics are the things this SWM 27 likes in the summer. If you are a woman around my age who would enjoy sharing these with me, Please drop a line to Box 4525, Phoenix Classifieds, Boston, Mass 02115

Attr SWM 25 would like to meet bright interesting SF who likes movies outdoors photo pls to Box 6038.

WM 40 would like to meet WF 30 plus for occasional dine and dance lets meet for coffee and talk write Box 126 104 Charles St Boston 02114.

Take a chance! Attractive easy-going 5'9 SWM lawyer seeks good lk, fun-loving SWF 22-32. Photo to PO Box 8583, Boston 02114.

Handsome single WM 29 nice guy seeks Female 18+ who enjoys good smoke, music & fun day or night. Ed POBox 720 Quincy Ma 02269.

PERCIVALE

Seeks to rescue highborn maiden from the secret loneliness she feels, despite her cheerful mien, without her equal. She is fair, fresh, & natural, a super brilliant Christian, with great strength of character, radiant beauty, well-developed figure, soft & feminine, drawn to adventure & the active quest for never-ending spiritual ascent, ocean voyages, Andean & Himalayan pilgrimages, sojourns in other worlds. She is a flower so rare only extraordinary efforts, perhaps these, can find her. He is an Ivy League graduate in his 30's, a Southerner, 6'5" tall, 210 lb, green eyes, brown-blond curly hair, unusually handsome, strong, masculine, independent, deeply into passions of the ages & pursuit of the Grail. Box 1066, 373 Fifth Avenue, N.Y.C. 10016.

SWM 29 6'2" gdlkg thin ldg 4 SWF 18-26 who is attr & thin for roller skating & Spring fun. Sincere only Phone no. and addr. Box 6009

Sincere lonely WM 44 in jail 1st time never in any trouble before, lking for sincere Girl to start life again with. Am sincere hd wking guy. Box 5982.

ConnWM 5'8" 145, 30 into country living, sks same 18-35 who likes rural life, into cmpg, fshng & rock music. Box 6001

LONELY MAN

Handsm W male 26 6ft 180 lb seeks female friend for movies, dining out, music, jogging, trips, and romance. Am intelligent, educated, with interesting job. Need warmth and companionship. Please write about yourself. U won't be disappointed. Box 5992.

Summer on Martha's Vinyard. GWM 35 profl seeks guy 18 to to 30 share my home, friendship. Incl phone. Box 692, Astor Sta. Boston 02123

SM age 29 slender, intell, 6'1 seeks attrac BiF any race into honesty, personal growth, adventure. Box 5800.

White lady, Pisces, 53, 5'1, 160 lbs, black hair, hazel eyes considered attractive would like to hear from sincere people. Prefer servicemen & prison inmates who are single in 40's. It does not matter who you are as long as you are for real. Photo please with 1st letter. I'll send one back & I'll answer anyone & everyone who answers my ad. Box 5941.

An honest friendly Chinese 33 5'4 seeks 20-30 yrs old lady for serious relationship. Please write POB 389, Newton 02161.

Just divorced successful businessman mid-fifties. Loves to travel, collect restaurants, do movies, plays, symphonies, jazz clubs, read, stay up late, sleep late, cuddle & talk.Looking for warm, good humored together female with similar interests. Age unimportant. Picture would be nice but write anyway. Box 6077.

GWM 30 new to NE bright caring attr sks sinc yng (18+) friends! Obj ongoing rel; nondisco antinuke creative warmhearted. Box 5647.

A SPECIAL WOMAN

Why is it so difficult to find a sincere man today? I am an SWJF 29 who seeks warm att. intell SWJM to share travel, dining & dancing, outdoors, theater etc. I am att. prof cuddly slim w sense of humor and more! Sincere replies only. Box 6069

TEDDY BEARS

GWM 24 5'6 130lb w/beard lt brn hr out 5 yr non-smkr-(I don't care if you do) I'm in touch w/my emotions & true to them - I'm loyal, professional, fixible, responsible & don't hve dble stds - my goals in a relationship are equality & mutual respect - I'd lk to mt you if you're 5'8, 170lb or more 26 to 33 yr, bearded & cn tke or lv bar scene- Gen desc only - photo appre but not nec-If you'd lk to share my int in cars, architecture, pinball & music - rock & disco - Pls write-I'm open to sharing your int, too - ideally, I want a long-term love relationshp with someone who is also my best friend. Box 6042.

Blond attr sensitive GWM wanted for perm reltship by vy gdlking GWM br hr gr eyes. Bored with bats, etc. Picture vy imp. Box 6051

F late 20s into lit, theatre & dance seeks companionship & maybe more with M 30+ intel, attr, open. Write Box 6099.

If you like pina coladas, Billy Joel, honest relationships & sharing good times this DJM, 5'8 140 34 yrs old could be your man. If you're an attractive intelligent woman 25-35 let's get together and plan our escape. So Shore prefered. Box 6111.

LONELY GIRLS

SWM 23 5'8 150 lbs brown hair would like to meet an attractive SWF slim for a friendship and later a relationship. I am a caring and honest guy. I would like to meet the same send photo if possible. Box 6097.

Attr heavy set SWF 31 sks SM w/intell and sense of humor non-smoker. Lk movies outdoors photography. Box 6104

Weekend punk seeks punkette for niteklubbing. Box 6098.

GWM 37 57 140 would like to meet other GWM G who like gd tmes theatre music homelife and late nite dinners so if you are sincere goodlk & want this let me know. All ads answ with phone and pic. This ad is not just for sex. Write Box 5955.

SWM 25 MIT grad stud devoted to his work wants to tango in Paris w/ an equally dedicated F 18-35. Box 5950.

BiBM 27, 5'8", 178, vy handsome, vy muscular, masculine and athletic. Int sports, music, films and travel, not into bars or gay scene. Looking for a 20 to 30 non-smoking guy who is sincere, caring, warmhearted and looking for a special type of man to spend time with and share good and bad experiences. Send a descriptive letter and with way to contact you. Box 6116.

GWM 26 gd lkng 5'8 145 seeks others 20 to 30 from Fox, Wlp, Wstwd area for suburb frndshp as alt to bars & city Box 6047

SAILING & ROMANCE

Learn sailing on local crusing boat with att prof SWM 29 easy going skipper, seeking shapely mate to share love & friendship Enjoy island hopping, swimming, sun bathing and travel. Box 6025.

Me-prof GWM 30! U-yunger! We-njoy movies, loyalty, dinners, travel, school work, suits, music, class! POB 335 Union Sq Somerville 02143.

WM 23 6' 180 muscular sks female 18-35 for dining, movies, & intimate rel. Box 5877. Phone & photo appreciated if possible.

WM kind large sense of humor needs F dancing dining looks age mean nothing at all ans HC suite cy 400 commonwealth ave Boston Ma 02215.

WHIST PLAYERS

2 WM early 20's seek accomplished Whist players for challenging card playing on a weekly basis. We do not play for money. Box 6095.

Drifter SWM 25 will be in town for a while. I'm self sufficient happy go lucky. I would like to meet a woman for a temporary relationship. How about something short and sweet. Box 6102.

27 yr old attr. physician sincere and gentle would like to meet intell attr women for casual relship. Send mess & phone. Box 6024.

40 yr old male looking for woman who is interested in meeting a sincere male. I'm straight, clean, & broken-hearted & would like to meet a nice girl. Box 6072.

FOR SWINGING COUPLES ONLY WE'RE HAVING A PARTY!
For information call:
Essence
944-0072

DWM very young 40 with successful business into boating golf nightlife staying home sks attr shapely F 25 to 30 for lasting rel send note phone if poss North of Boston suite 273 104 Charles St Boston.

WM 25 5'9 150 lbs sks yM 18+ for anything goes fight all by ourselves. No quitting or submitting. Just victory or defeat Box 6035.

F SWINGER WTD

Prof SWM 33, handsome sks SWF partner for swinging locally & at Plato's NY. Discretion assured. No pros. Box 6033.

TWO SUPER FOXES... & YOU TOO!

That's right.....Two Super Foxes.....We're both attr SWF's who prefer doing our thing together...If you think three is fun...Then we're for you!

Businessmen of 30 plus....You must be able to afford the time....it takes to play. We are both very warm, lovable and willing...slender, sleek 'n'foxy... and available! Your calling card required...to assure our call. Wendy & Trisha...104 Charles 404/Boston, 02114.

BiWM 39 6' 190 seeks same or younger for good times etc. Day time meetings OK PO Box 507, 310 Franklin St. Boston Mass 02110

Prof SWM 30 sks free sPirited subm or Bi SWF for fun & friendship to meet new BiF friends together. PO Box 539 Newton 02158.

B WM 38 5'9 165 gd masc lks & body wud like to meet hrny black guy well end & cut who di gs hot sex-your place. Box 6037.

WM 25 will serve as punching bag for gd lkng YM 18+. Descr self & what you want to do. Box 6035.

I'm sick of answering ads from people who lie. I'm honestly 24 Br eyes/hair with great normal straight acting looks. I'm into the same thing normal people are into- good times with good friends. No heavy sex drugs or weirdos and queens. Am I alone? 118 Mass Ave Boston 02115 Super discrete with prof job.

UNINHIBITED
Swing group seek cpls, F's, + vry well end M's send accurate description + phone o box Scituate ma 02066.

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GAY? CALL NOW
See Dating section-Steve.

Attr amoral sensual hedonistic atheistic SWM lawyer 6' 160 lb 40 seeks attr F sleepingmate Write PO Box 80 Bos MA 02101

EXQUISITELY BEAUTIFUL
Vy beau statuesque buxom sexy desireable sexpot - former showgirl sk to meet successful gentlemen for the finest form of pleasure in my lux apt day nite rendevous w absolute disc. If marr & bored or want fantasy fulfilled u will not be disappointed. All replies ans. Box 215, Kenmore Sta Boston 02215.

CELEBRATE YOUR TAX REBATE
You could buy new golf clubs, or a new law mower, or you could talk over more exciting alternatives with a definite number 10 female. Please send your phone number to Definite 10. Box 6061

BiMWM32 stable sincere goodlkg seeks same or sgls cpls for am and early pm meetings serious reply only v discreet exp same Box 6030

FOR WOMEN ONLY
Come...Party with us two...My BiF roommate and I are trying to find a special lady...A BiF under thirty...To share the good life...We're both in our early 20's...Quite modern, attr & totally uninhibited...Wendy & Trisha...104 Charles 404/Boston, 02114.

ENCOUNTERS OF THE CLOSEST KIND
Lovely sensuous blonde WF 30 sks discerning considerate & successful gentlemen for mutually rewarding discrt day or eve rendevous at my place. All replies answered. PO Box 664, Kenmore Station, Boston, 02215

SUGARY SOUL SIS
Im a pretty sweet-eyed honey-colored sexpot 20 hot out of the oven and ready to serve you successful white men reply with SASE to POB 678 Brockton Ma 02403.

30 year old WM would like to meet people interested in spanking. Give or receive. Let's get together and fulfill our fantasy. I'm very discrete. R.I. area. Box 5997

Playmates wanted by att WM 23 5'10 140lbs. I'm clean slim discreet and very Or, but enjoy all cultures. Would like to meet attractive females and couples. Photo and phone assures quick response. Box CY 433B, 400 Comm Ave, Boston 02215.

COME AND COOK WITH ME
This lovely female, 21 years, is a gourmet who enjoys company in the kitchen. My exotic culinary attire includes a tourselette, garters, stockings & heels. If you are a refined gentleman who would like to assist me, I am prepared to tantalize your taste buds in a variety of ways. We may enjoy Quiche and other delights in the plush privacy of my water view home. This exciting experience is available to better businessmen by appointment only. Please send your phone number to The Quiche Experience, Box 6023.

WM 41 good looking seeks married women for discreet lunches & get togethers. Discretion assured. Write PO Box 22 Milton, Mass. 02186.

DWM 47 self-employed, good looking, excellent appearance. I love older women. Discreet. Please write Box 5942.

Attrac WM 44 5'11 155 lbs sks WF to explore B&D and other fantasies. Pls write will answer all PO Box 231 Lexington, MA

26 yrs Discrete very attractive sincere WM sks to serve ladies in the or arts will travel POBox 566 Putnam CT 06260.

GBM 22, 6'3, 180 lbs, moust., masc., bright, gdlkng; not into games. Attr. to hairy men. Sks masc., gdlkng intel. M 22 to 32, honest & energetic for friendship, sex & caring. Box 5857.

SJM 41 sks F playmate. Be treated like a princess. Must like finer things in life. Must be slim, like sex, theater etc. Successful, lonely gent, sensitive & kind. Please write with phone to PO Box 2179, Peabody, 01960.

FEMALE SUN SLAVES!
Girls wanted to pose for fotos in outdoors. Amateur only. Males who are trim ok. Send foto/fone John Box 278 Hampton NH 03842.

Females if you enjoy sno in the spring & green grass all yr round, let's party toghether. Box 5958.

FANTASY OF LOVE
Come share with me a delicious adventure, a journey into the world of Fantasy Erotica. Sensitive, sensual WM 33, looking for a Special Woman for long term involvement. POB 231, Pru Sta, Boston 02114.

WM 23 attr 5'10 145 brn hair & eyes many intr sks gd frnd rel w/ a disc WM 20-28 gdlks normal guy str actg/aprg open honest vy up-front no hassles 1 niter expectn phn metro Bos Box 5949

Handsome, sensitive Male 29 seeks submissive female for friendship and exploration. My domination is gentle, but not tame. Tell me about yourself. Box 5956.

GAY COUPLE
2 good looking lovers age 40 & 22 looking for friendship with other lovers no sex enjoy mov's quiet dinners theatre travel bar scene once a week enough Box 5962

SWINGER'S RESORT AND LOUNGE
Climactic experience in the Catskills, Expressly designed for pleasure.
- Erotic rooms
- Pool
- Nude sun bathing
- Excellent cuisine

Weekends arranged and tailored for special interest groups. Send $5 for bulletin. Includes a host of personal ads.
Jamesport Grandview Rt. 23 Cairo, N.Y. 12413
Conn. 203-435-0356
Resort direct - 518-622-9900
Resort also available for nudist club bookings.

GWM 30 5'11 185 avg lks str acts, hairy chest, blk hr, honest & sincere seeks any sincere honest desc M 20-30 only, toshare with me movies, music, sports, travel, sex, fun, new frnds & ideas. No drugs or beards. Write to PO Box 101, E. Milton, MA 02186.

WM 37 prof moving here from Midwest lonely would like to meet S or M female for friendship and good times write Box 5737

FEMALES WANTED
Prof WM 42 with lots of free time seeks WF 30+ interested in good times, lunches, dinners etc. Let's meet and see what can develop. PO Box CY72. Boston Ma 02215

WM 35yrs 6ft 190lbs loves giving fr to women of all ages in my prvt office day or night no reciprocation required. Box 5584.

GWM 40's seek trp guys into your wildest SM BD WS PO Box 8862 J F K Station Boston 02114

N Mass-S N.H. GWM 30 sks 18—30 athl M. Room avail if you need place to escape hassles. See ad under Roommates for NAshuaashua.

COUPLES
Attr couple early 20's no shore area sks same for swinging & good times must be discrete send photo & phone no Box 5980

DESPARATE PHOTOGRAPHER
30yo pro photog nds $ will photo anything. Priv dkrm avail comp disc assured Send info & phone Bx 55 E Hampstead NH 03842.

GWM 27 160 6' brn cln shav kd consid intel coll ed lk for sim for frnd Send phone. box 6041.

FANTASIES
BiWM 28 gdlkg str act is lkg 4 F or cpl to explore mutual fanta mild B&D WS photos etc. Possible relationship with right F. Please describe your fanta. Phon photo ans first PO Box 434. Weston, Ma.

ATTR WF WANTED
WM 44 marr but independent seeks a special lady interested in an uncomplicated agreeable relationship based on respect and understanding. I am tall gd lkg considerate and capable, a virile sensitive lover. I like dining out and lively conversation with a good feminine companion. Dare I ask her to be a WF 25-45 intelligent warm and open, well built shapley and sensual and to thoroughly enjoy good times in bed. Box 6096.

BI-MARRIED MEN
Educ BiWM 33 in sim circum sks relatshp w one who understands duality of lifestyle. Am 5'7 160 nice looks. You R sim 28-35, my place. Let's share. Send desc, info & way to contact. Box 6045.

Budget Answering Service

for only $10 monthly Budget Answering Service will take your phone calls.
24 hr. service **825-6700**

BiWM seeks personal housepets for my amusement and use as I see fit loyal sincere only Box 44 310 Franklin St Boston MA

CROSS DRESSING?
Liscensed psychologist can help you deal with this issue constructively. Institute for Rational Living, see ad in Counseling

VISITING BOSTON
Have a nice visit, meet new friends, & come to the Art Cinema 1 & 2, 204 Tremont St., Boston (Gay films)

A slightly sadistic, eligible M would like to meet a similar F 24-33, who likes to go out then play afterwards. Send a picture of yourself to PO Box 1202, Framingham 01701.

Lt B&D. Hot handsome M wd lk 2 develop friendly attachment w subm F. Wt blt, 35, brn beard. Box 178, 104 Charles St, Boston 02114.

GWM 23 slim tight bld masc ath sks bodybuilder 4 massage body worship or service lite S&M Box 294 104 Charles St. Boston.

REMEMBER WHEN
Sex caused that exciting feeling in the pit of your stomach.
Capture that feeling again with this MWM sking Females M or S for fun and games. Massage groups s ngles. Send phone address and description to PO Box 165 Wellesley Hills, MA 02181. I'm 33 5'9 165 safe and looking for discrete encounters. Box 6066.

Vy attract mat WM prof empl successful sub seeks dom Fem wearing boots & jeans for maid service & bondage meeting. Box 6067.

Prof SWM sks SWF sk attr cute girl w curvy big bcksde. Am trim wellbuilt successful bachelor likeable. Box 6068.

GWF 26, Law student, seeks friendly dancing companion. Sincere only. And discrete. Box 6059.

WM 33 sks WF who wears hose & garters & likes to show her garters PH a must Box 371 104 Charles St Boston 02114.

HRNY?
GWM vry gd lkg & endwd, blonde 25 y.o., 175 lbs, musc. & firm sks. Males into light sm & bd. Also other cultures. 18 to 40. Send descriptive ltr & photo & way to contact to Box 6054.

GWM wishes to meet ultra Fem GWM Fem impers tv or drag queen for good times trips to P-town ser reply w/ltrphn Box 6056.

SJM 60 seeks a petite affectionate woman who has that special allure for love and the interests of the entertaining arts. Sincere relationship. PO Box 217, Framingham, MA 01701.

! PHOTOS !
GWM 26 vry gd lkg photographer will snap gd lkg males. Prints or dollars. Send descriptive letter & photo (if available). Absolute discretion assured. Contact Box number 6053

GWM lonely in Framingham are u warm caring & ready to share quiet loving times. I am 43 5'7 138 lb straight appr attr no drugs kinks Fems please be intell. sincere & gentle. Box 6063.

Females satisfy bondage fantasy. Be dominant or submissive. Bre bttm spanking teasing your desires assured BD SM Paul PO Box 1147 Boston 02103

WM bus man 50yo 5'7" 150lbs good looking simple tastes married sexually uninhibited occasional meeting w/35-55yo WF clean neat non-smoker day evening or short trips dutch treat sincere replys only I'm gentleman. Box 5526.

MWM 45 sks F 40-50 for good times-dancing shows holding hands and enjoying good company. PO Box 122 N.Quincy Mass 02171

Att WM needs F to teach me how to please or. I will B avid student of your instructions. Sincere, vy discrete. Box 6082.

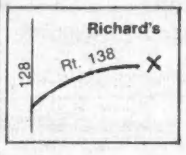
Very beaut 24 yo TV loveing attenitive somewhat submissive would like to meet an older gentleman Disc assured Box 6083

BONDAGE SLAVE
Submissive 21 WF 38-29-38 sks people to please. Open minded bound & sprd, heels & garter belt. Can travel. Bus. men & women your ideas PO Box 56 Hallifax Mass 02338

BiWM 26 strt apr and actns sks othr Bi or GWM 18 to 25 for fun and good times no hassels Send letter to PO Box 1286 Seabrook NH 03874. Inexp OK Let's learn together.

Massage by Women
Richard's Athletic Club
230 Turnpike St.
Canton, Mass.
Featuring
• SEVEN MASSAGE ROOMS •
• SEVEN LOVELY MASSEUSES •

$15.00 Discount with this ad Tues., Thurs., Sun., Sat.
$10.00 Discount with this ad Mon., Wed., Fri.
(Offer expires 5/7/80)
(N/A on Swedish)



Rt. 128 to exit 64S Rte 138 Stoughton - Go two miles and Richard's will be on your left.
828-9473
OPEN 7 DAYS A WEEK
MON.-SAT. 11 AM-12 AM
SUN. 1 PM-12 AM

SKANDIA SAUNA SENTER
GENTLEMEN:
EXPERIENCE THE EXOTIC PLEASURE OF A SOOTHING MASSAGE BY A LOVELY LADY OF YOUR CHOICE

Rt. 128 to Rt. 3N to Rt. 62, Burlington, Exit 60, Right, ¼ Mile on Right.

Open Mon.-Sat. 10 AM-12 AM
175 Bedford St., Burlington, MA
272-4255

$10 DISCOUNT WITH THIS AD
(Offer (Expires 5/7/80)
(N/A on Swedish)

SWM 28 warm affectionate playful intelligent seeks an older women for lots of good loving. Box 375 Newton Highlands 02161.

MARRIED? BORED?
Touching, kissing & making love for hours is what I like my wife doesnt do u? I am attr & sensual are u? Lets get together & talk we might enjoy it. Joe PO Box 263 N Grafton MA 01536

Businessman 45+ needs BiF slender 105-145 lbs to visit me once a week PO Box 177 Cambridge 02139

TWO SUPER FOXES... & YOU TOO!
That's right, two super foxes...we're two attr SWF's who prefer doing their thing together...If you think three is fun...Then we're for you! Businessmen of thirty plus...You must be able to afford the time...It takes to play. We are both very warm, lovable and willing...slender, sleek 'n foxy....and available! Your calling card required...to assure our call. Wendy & Trisha...104 Cahrles 404/Boston, 02114.

UNDERGROUND GUIDE TO BOSTON— Sex spots & kinky info you won't find in the Phoenix! $5 to Guide, CY366, 400 Commonwealth Av., Boston 02215.

Oriental male interested in cross dressing and being humiliated and dominated by either 1 or 2 female masters. Photo & brief description of height and weight appreciated. Box 5833

MWM seeks WF for massage and sex on a regular basis. Mutually rewarding. Discretion important. Box 5767.

I am DWM 5'11 180lbs 2 score & 15 friendly, active, good sense of humor, somewhat over sexed, you are a bright Female with similar attributes, interests & Libido. It could be exciting. Send photo if possible & tell me a little about yourself. Box 6078.

OLDER MEN
really turn me on. If you're over 40, are selective, successful, tired of being hassled or rushed & sk the ultimate in erotic pleasures, pls contact this lovely, extraordinarily talented sensuous WF. Box 212 Prudential Sta. Boston Ma 02199.

If you're a discriminating hi calibre man seeking a pleasurable discreet encounter, this bright attr WF with a lovely body, a lively libido & inventive mind wld like to hear from you. Box 5757.

LIVE ROYALLY FREE HOUSEMAN
WM 35, goodlooking, refined, sincere discreet responsible hardworking and successful. Although most find it hard to understand I'm happiest when under the strict direction and control of a woman or family. I seek quality educated people who enjoy a dominant directive lifestyle & seek a submissive willing to submit. I enjoy the indifference and inconsideration of a servant's social standing along with the challange to please. I can do all domestic and personal chores. I have worked in regular domestic situations on occasions but found people too appreciative, kind and easy to get around. I need someone aloof, strict who doesn't like excuses is used to being in control & being waited on but hasn't found anyone to measure up to their demands or willing to submit to their authority. Again, I'm a very discreet sincere person who has worked with children and social situations so free yourself of life's drudgeries and let's talk further. I can pay any or all my expenses and relocate. I recognize that this ad might be suspect and will accomodate reasonable precautions until you are satisfied about my sincerity discretion regarding the above. As they say nothing ventured nothing gained; so hope to hear from you soon. Send brief details phone to Box 5981.

Very attr. Cpl. Fem. Bi, Male Str. seek Bi or Gay Fem. or well end. Males for 2-some, 3-some. disc. assured. phn. & photo Box 6003.

LUNCH AT THE RITZ
F companion wanted for lunch and gentle afternoons by male 43. Write PO Box 9432 Providence, RI 02940. Must be discreet.

TIRED OF CRUISING
GWM 29 5'6 125 dk hair, eyes, moustache, att sks G or BiWM str act masculine well built for sex and poss rel. No Fems. Send phone no to POBox 3538 Cranston RI 02910.

Vry gd lkng hnky bl eyed BiWM 33 sks same for fun. Photo & tel. Get prompt reply. Box 914 639 Broadway, NY 10012.

2 GWM businessmen seek GM to service household in So. N.H. Gentle, no S/M. Foto/info to Box 6070.

White couple in 40's seek extra large black males for threesome. Can entertain, also couples. Write Box 6064.

Friendly BiWM or BiBlkM with apt in the suburbs wanted by att. couple in late 30's to experience 3 some. Cleanliness & the satisfaction of my lady is imp in this relationship. Pic & phone would be ans first. Please write to Box no. 6050.

BiWM 25 gd lkng vry hot & end 5'6 br hair & eyes seek gd lkng M 18+ who are hot & have smooth body. Box 6073.

OLDER MEN
really turn me on. If you're over 40 are selective successful tired of being hassled or rushed & sk the ultimate in erotic pleasures pls contact this lovely extraordinarily talented sensuous WF. Box 212 Prudential Sta Boston MA 02199.

B WM yng blond attr sks yng attr m/f cpls fr gdtms, sex ad but sincere, frndshp poss pics ans first Box 6044.

DISCRETE FUN
Attr, successful SWM 35, well versed in pleasing women sexually sks attr women for mutually fullfilling encounters. Discretion assured. Pls send photo, phone and personal note detailing your wishes and desires. Box 5883.

WMTV sks 1 or more WF who would like to dress a man in lingerie. Ph 4 time to call. Box 371 104 Charles St Boston 02114.

LADY OF LEISURE
Mature successful professional men, would U enjoy day/night liason reposing in lux waterfront apt with goddess who can fulfill your secret fntsy? Sexy vry attractive buxom leggy escort model with discrete charms has moves/curves appreciative men find irrestably rewarding. Send name & phone no. to D.L.D. Box 403, 310 Franklin St. Boston 02110

BiWM 30 5'5" 115 lbs slender & lithe seeks an exhibitionist like myself wit a complete lack of sexual mores or a eunich who likes to roller skate. PO Box 419 Allston Mass. 02134

BiWM mid-thirties wishes to meet younger guys (18+). St/Bi/G, Bi or Wh for occasional fun. Am 6'2 tall and big all over. You must be nice looking and discrete. I have alot to offer. Write and see. Box 6048.

WIDOWER
WM 60 5'10 160 sks SWF any age 18+ for occ date lk music reading cooking sex No long term comt. No joggers No pros. Your likes. Box 6070

Red hot girl guide & our new exciting catalog. $2 Pendulum, PO Box 338, BU Sta, Boston 02215.

ALL MALE!
Try the Art Cinema 1 & 2, 204 Tremont St., Boston.

GIRL SKS FIGHT
With other grl to fulfil boyfriends fantasy, mutually rewarding if you beat me, limited rules. Box 6046.

Young handsome warm aware man avail as escort masseur body guard gigilo etc. Women by appt. Box 6075

White coulpe she Bi into B&D interested in meeting other couples similarly inclined. Box 6074

SURROGATE THERAPY
Enhance your sexual functioning with women via sex education and therapy by professionally trained female surrogates. For more information write Phoenix Box 2097

BONDAGE FANTASIES
BiWM 25 5'11" 160 brd & moust gd looks & bld vry discrete to meet men & wmn, Gay, Strt, or Bi to discuss +/or experience B&D fantasies. Don't be nervous (Strt men preferred) Write Box 6060.

Men - Gay M 50 wants your love jc. Lay back enjoy my service. No obligation. PO Box 312, Hanover, NH 03755. Hurry.

YNG MAN (18+) DESIRED
Young couple early 20's desire to meet Attr young man for 1st 3som Please include Photo & Phone Box 6062.

WM 40s submiss attr cln sinc love to sexually serve aggress & dominant Cpls & Fls or & receive gld shwrs. Box 6090.

SWINGING MATE
SWM seeks SF or MF to explore the joys of swapping with other cpls. Also to explore ourselves. Bx 287-104 Charles Bos 02114.

N MASS - S NH AREA
B WM 26 sks a yng brthr 18-31 NH seacoast area to help thru dif times. If you are shy, not sure or inexp don't worry I am strt act disc and believe in easy going frndshp wth no hassles Do not be scared write PO Box 1286 Seabrook NH 03874.

WM 25 5'9 150lbs sks M (18+) for heavy nothing barred pro-stlye wrestling. must be into giving and taking punishment. Describe match. Box 6087.

Marr BiWM 37 6' 160lbs sks marr M 28-40 w flexible schedule 4 ongoing sexual relationship, gd lks, intell + the poss of a friendship wd be nice extras. Tell me about yrslf. Box 6086.

SO NH NO MASS
Gd lk wht gay masc guy 31 5'10 prof gd mnd bdy warm sincr open gntl lvs runing mny othr intrsts sks sim gay guy 4 frndshp or more. Lts talk or meet wi trvl no hassles ansr all. Box 6080.

GWM 28 gdlkng 5'10 145 sks trim M into gentl wrestling. Value frndshp 2! Inexp ok. Descrp lttr assurs answer! Box 6091.

SM 33 creative prof seek attr intel F for sincere rel. incl. bondage, spankng. Take time to get to know. No GMs. Box 6155

STRAWBERRY BLONDE
I'm a country fresh and lovely miss of 22. If you are a fatherly individual, who would enjoy gentle spanking my delightfully Rubenesque derrierre in the privacy of my gracious retreat, please send your phone number to Carleen, Box 6049

to place your Phoenix CLASSIFIED by mail please see the ad form on the last page

COUPLES
Attr prof young WMC new to swinging would like to meet couple(s) to share not only good times but also develop friendly stimulating and/or lasting relationship. Together we could take weekend trips or lounge at our luxury suburban home with private outdoor pool and indoor whirlpool. If above interests you & you are an attr cpl please send description phone and photo if possible to PO Box 312 Natick Ma 01760.

GWM Blond, hazel eyes, 5'11, 145, 26, very attrac, very wl defined build, sincere, friendly, w many interests & a lot to offer, sks a warm & sincere reg-typ guy 18 to 30 to spend time with; poss rel. Thanks. Box 6106.

Avg lookg cons MWM 49 sks ind sec discr locl avg slm trm lookg sgl or div WF to 40 with smple inexpsv tastes for a mat rel & occsl day of fun conv & sens pleasre if int cont asap. Box 6089.

CONTINENTAL SPECTATOR
Magazine for sexy swingers. 132 pages of personals/nude photos, phone nos. & addresses nationwide. Send $6 to CS Rm 603-P, 147 W 42nd St. NYC 10036.

Gd lkng GM 30 craves dark-skin men, Latin, Mdl East, Mex, Ornti, Black for action, frndshp. PO Box 446, Allston 02134.

OLDER WOMEN
Do you desire a sensuous relationship with a gd lkng yng WM. Let's satisfy our passion with pleasurable times. Disc Box 6065.

This single male 28 is looking for a WF 18-35 who shares my interest in B&D and other fantasies. If sincere write box 5783

Bi WM 55 would like to meet other Bi for good times. Must be over 30. Phone number and best time to contact to Box 6043.

TAKE MY WIFE PLEEZ!
Atr fun loving Cpl want 2 meet other pleasure seekers for sex Send foto if poss phone no for fast reply to Box 6120.

Vy attr SWM 28 prof eng rock mus together sincere rare qual seeks except beaut female for sexual relat & more. Disc & gentle experienced unselfish & caring. Write PO Box 925, Groton, MA.

Chub 5 10" 200 lbs Brn hair Bl eyes Good looking would like to meet slim guys. P.O. B. 445 Andover, MA 01810.

Why always looking at soap operas? Att 40 MWM from Europe temporarily in Boston, lots of day time free, seeks F 30 to 50 for mutual pleasure. Box 6057.

EXECUTIVE SEARCH
Day/nite laisons for bus/profs snl men in exotic environs sxy leggy fntsy goddess available quid pro quo send name phone no to DLD Box 403 310 Franklin St. Boston 02110.

Greek Male 27 wants female roommate in downtown Boston for live in massage service and more. Write to TP PO Box 1139 Boston, Mass 02103.

Bi female is hoping to find a pretty young woman who wants to submit herself to fun games with my mate. We enjoy B&D and teasing & tickling. Please write a nice letter w telephone. Box 6118

GENTLEMEN-Enjoy a relaxing experience with a pretty woman. Capricorns, Scorpios, Cancer, Taurus, Leos preferred. Box 6122.

MARK TWO
SWINGING COUPLES SOCIALS
Our socials are where New England's most congenial swinging couples come to make friends and have a fantastic evening. Next social is May 17, Brockton.
453-6414
P.O. Box 372
North Billerica 01862

MEET SEXY FRIENDS
In your area
(312) 262-9800
FREE INFO
Just call Tracy

SWF-TRAVELMATE-NE
Professional WM38 sharp interesting-adventurous-stable-warmattractive needs SWF, should be attractive-honest-trim-young and very sensuous. Real good deal awaits you darling. Phone. Box 6101.

Warm, loving couple mid 30's seeks similar woman for shared experiences of friendship and intimacy. Fireplace, massage, closeness. Sk fantasy fulfillment and friendship. Box 6113.

PORTSMOUTH N.H.
We met at Peter's Palace last Wednesday about 6:30 pm. You wore a blue vest I wore a brown jacket. Thought you were fantastic, but we wer interupted before I could really talk to you. Would really like to meet you again. Will give you anything you want. Don't be afraid. Please write PO Box 1286 Seabrook, N.H. 03874

to talk, I am 31 155 5'10 work out at gym regularly, have car live in Bost. Richard, Box 709 104 Charles St. Boston

BIRD'S EYE VIEW
You'll feel like you're on top of the world in my fabulous city view apartment. I'm an extremely attractive educated blonde of 26 years. Discriminating Gentlemen only. Discretion assured. Please write to Michelle Box 6071

BI COUPLE
Beginner Bi-Couple would like to learn the joys of today's sensual comraderie. Sincere response with revealing photo will bring our immediate and equally warm reply. Box 6128

PRIVATE MAILBOXES
D.L.D., 310 Franklin St., Boston's original mail drop, established 1972, can meet your needs. Call **423-3543** to rent a private mailbox immediately. 5 minute walk from Faneuil Hall/Quincy Market.

WM attr tall successful businessman, 50's, marr, sks bright, warm WF for longterm caring rel. Will travel. Box 84 Auburn Ma 01501.

CLUB GOLDENROD-Magazine is jam-packed with ads and nude photos of Gay and Bi guys. Nationwide listings with phone & addresses. Hot new issue $5 plus $1 postage to Goldenrod, 147 W. 42nd St. No 603-P NYC 10036.

MISTRESS VANESSA IS BACK
Black, dom beauty queen has immed stable positions. Submissive males, females, couples and TV's. You willkneel and except your lovely position in slavehood. Send SASE to:Mistress Vanessa, PO Box 4026, Hamden CT 06514.

SEX-NATIONAL NUDE MODELS who'll pose/date. Huge 128 page Model Directory bursting w busty gal's photos/ads/phone nos. Issue no. 3 just out- $6.95 to CS Model Directory, 147 W 42 St. no. 603-P NYC 10036.

WM 36 6' tall 150 lbs average looks & masculine grk actors fr passes seeks slim male for sex & friendship reply to box 332. Reading MA 01867.

BSTY BLONDE
Enjoy a relaxing hour with a striking Blonde at her comfortable South Shore apartment. I'll tickle your fancy! Box 9737.

Looking for two Bi Females for this thin attractive young looking 29 year old man to fulfill threesome fantasy no pros. Box 6088

SPANKING
Any WF interested in receiving a light, erotic spanking on her br btm should send me a letter detailing her needs. Your limits will be respected. Mutually rewarding. Box 6040.

S/DF'S: UNMET NDS?
Want yr prefs pd attn to, too? Avg SWM 29 offrs persnlzd or service/othr fantsy nds to F's (any race 18+) Am discreet, clean & gntlmn Details & way 2 contact to Box 425 JP, Ma 02130.

Athl wrm funloving professor & fin advisor 40s med ht & wght sks Boston's best; sincer chrming attr F for open-end rel. Help rescue my proffssor friend before he makes wrong commttment . Box 6121.

BORED?
Are you a MrdWF 25-40 content with present arrangement but yearning to be yourself? Are you afraid of what your spouse may think of real you? WM exec in sme sit wld like to get together for friendship romance and adventure. Snd name & number. Box 6100.

Attractive couple would like to hear form Bi Females who enjoy wearing sexy lingerie. Discretion assured. Box 6119

Where have all the hippies gone? This MWM 30 would like to reunite with a woman of the '60s. Box 6103.

BOX INQUIRIES NEW HOURS
For box mail inquiries, phone 267-4437 between 11 a.m.-2 p.m. daily. Box mail may be picked up between 9 a.m.-6 p.m. Mon.-Fri.

SEEKING FEMALE
We're an attr hrd wrkng WMC bth 33 wshng to dvlp an intimate rltnshp wth an attr Fml sim age. We're into gentle sex & willing to mt all who ansr to get acqntd & explr poss cmptlblty w no obl. Chldrn no prob. Discretion gvn & expctd. Box 6105.

WM'S 18-26 SPANKED
by understanding WM 33. Spoiled brats and lazy students will get the discreet paddling that Dad should have given. Box 6092

Vy att Guest House in Yarmthpt avail for selective swinging. Couples only late July-Aug Interview reqd for info Box 6094.

Sincere WM amateur photographer sks attr WF 18-40 for nude photos, U don't need experience or a beautiful body. Discretion assured. Write AP c/o Box "K" Needham, Mass 02192.

ted & carole's Creations
Is For Couples Only
327-6210

Two unimcumbered, attractive, hedonistic fem, mid 30's, into Lao Tzu, Thoreau, Laing, Rimmer, select beatnicks, and Gold's Gym grads...for good times, no strings...Zen, Box 678, Norwell, 02061

ARE U A MASC GF40+
A very busy prof GF30s is lkg for U. Love clubs sports doing fun things. Have many obligtns & commitments so I need a spec type of prsn to make reltnship work. If that's U write Box 6093.

CLEAN CUT WANTED
If UR 18 new 2 gay scene or confused about it and looking for older brother type for honest, sincere relationship or just want

Straight disc ldy of pleasure sks same 4 convrstn & share mutual interests Box no 6079.

GWM 50 5'7 134 gr
lue str appearing acting would like to meet younger 18+ G/Bi who like older GM. No commitment, discretion assured. Beginner OK. Can travel day or nite. Box 5970.

COMPUTER PROGRAMMER
in his twenties, devoted mathematician, lover of games and puzzles, politically very liberal, sometimes shy, would like to correspond with, or meet for lunch, female of similar nature. D. Jones, Phoenix Box 6126.

FIRST IN NEW ENGLAND
We are forming a new club dedicated to the proposition that there are many gay and bisexual men and women in the Boston community who are sick and tired of the hassles of the bar and disco scene and would like to find an alternative means of meeting other adult and intelligent people in an environment conductive to the development of relationships. Our experience in the realms of bringing people together through personal confidential interviews has provided many people with a happy alternative to many difficult situations in society. Early in May we will be having a social event to introduce our concepts to the Gay/Bisexual community. In the meantime, we invite all interested persons to call us at 734-6151 and arrange arrange an appointment for and interview to discuss your ideas and ours. The direction of the club will be directly dependent on the desires ofthe members. Whatever the membership wishes to do for activities, within reason, will be considered and acted upon for the good of the membership as a whole. Our Astrological/numerological services are available to the public. With members receiving a discount on their readings. Sincerely, Zodiac International

GWM 25 needs volunteers to help him achieve master's degree in or arts. No obligation, for info. photo gets mine. box 6114.

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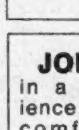

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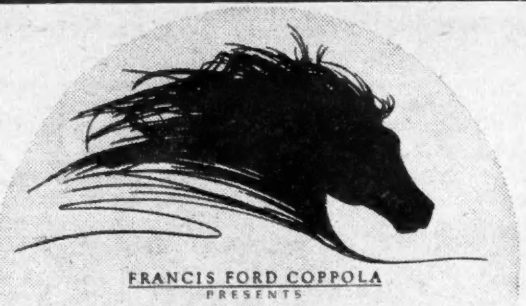

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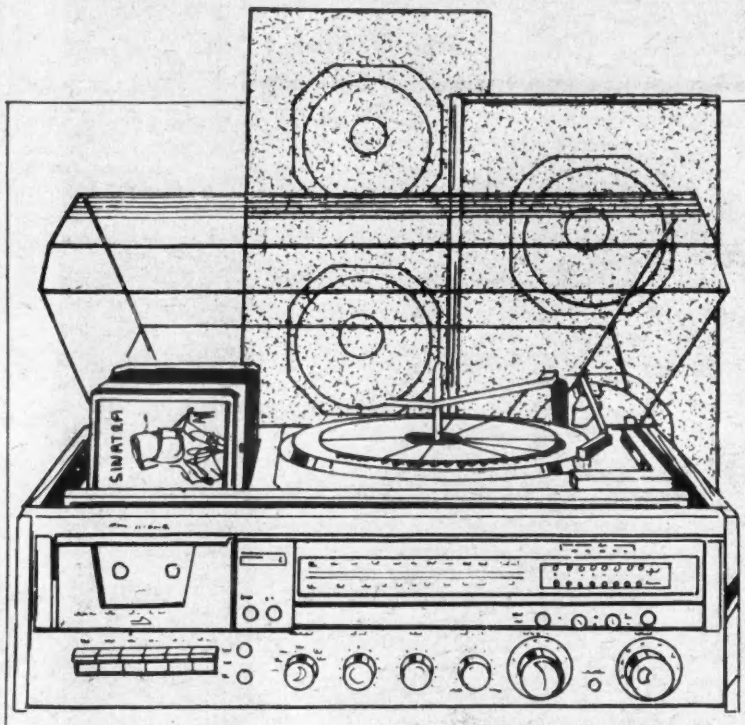

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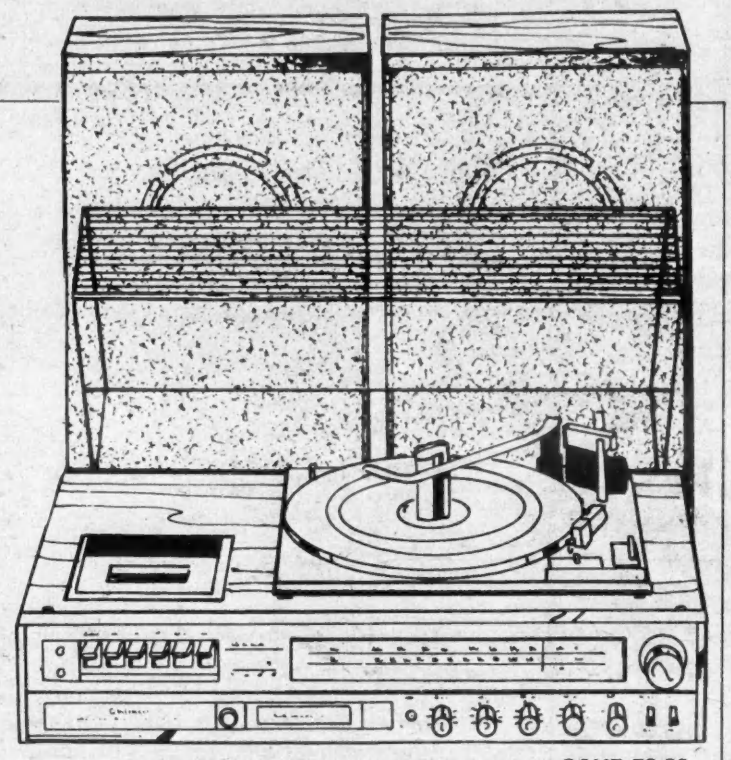

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Alfred Hitchcock, 1899-1980

by Stephen Schiff

I had hoped that there would be one more Alfred Hitchcock picture. Who hadn't? Who didn't long for one more "MacGuffin," one more sympathetic villain, one more ordinary person in extraordinary circumstances? The next picture would have been his 54th, and the credits, I imagined, would be in bright red. Near the beginning, a crowd might be gathered in a picturesque spot — Buckingham Palace, perhaps, or the Kremlin, or Stonehenge — murmuring and gawking at something. Presently, we'd see that they were angling to get a good view of a corpse. And then, just as that corpse grabbed our attention, we'd catch a flicker of someone familiar in the corner of the screen — not one of the actors, but certainly the star: a jowly, corpulent gentleman in a dark suit, rubbernecking along with the rest, though with a more detached air. His pursed lips and the steely calm around his eyes would suggest that the corpse was no more or less interesting to him than the Wall Street report in the morning paper. It was just a thing that happened into view, and he would look at it because he was the sort who'd look curiously at anything that passed into the frame. There would be something else in his look, too, something slightly self-conscious: an urging. He'd want us to look along with him. And this time, when he made his cameo appearance, he wouldn't be just Alfred. He'd be Sir Alfred. Our knight of the woeful countenance.

Sir Alfred Hitchcock had, in fact, been working on a new film ever since the release of *Family Plot*, in 1976. *The Short Night*, it was called, and it was based on a Ronald Kirkbride novel about the real-life spy George Blake, who defected to the Soviet Union leaving 42 dead British agents in his wake. Sean Connery and Liv Ullmann were going to be in it, and the script had been labored over by three writers (including Ernest Lehman, who wrote *North by Northwest* and *Family Plot*). But no one who saw him receive the American Film Institute's Life Achievement Award, on March 7, 1979, could really believe he'd make it through another shoot. On that occasion, Hitchcock, who suffered from arthritis and a heart condition, seemed a bloated, sickly man, scarcely able to stand up to accept the honor. He died last Tuesday, in his California home, at the age of 80, having become, with Welles and Chaplin, the best-known of all American film directors. He had turned into a monument, as stony and mysterious as a sphinx.

I think I first became aware of him in his incarnation as a TV personality. Hosting his own half-hour suspense series, he was a phlegmatic old gargoyle, a latter-day Sydney Greenstreet with a lugubrious voice that sounded like a record played at too slow a speed. Who among us can forget the echo of the word "murder" as it dripped, syllable by syllable, from those haughty lips? It amused him to present himself as someone capable of torturing us with the most terrifying images while remaining himself unmoved: an avuncular sadist. Yet one was touched to learn that he, too, was terrified — indeed, that terror had formed him. He liked to tell the story of how his father, a London poultry dealer, punished him when he was five by sending him to the local constabulary with a note instructing the police chief to lock him in a cell for a few minutes; apparently the good constable obliged. And later, during his years at St. Ignatius College, a Jesuit school in London, the young Hitchcock learned the wages of sin: he was beaten with a hard rubber cane. It's moving to think of this quiet, strange-looking boy, in whom fear awakened genius, growing up to exorcise his terrors by a sort of cinematic whistling in the dark: by placing them on the screen, where he could control them and work them through toward the happy ending.

Born a year before the century, Hitchcock grew up in an anxious, uncertain world. Yet, watching the films he made in England (before his emigration to Hollywood, in 1939), one is always delighted at the droll, almost jaunty attitude his characters carry into the darkness. Hitchcock would never deny the darkness, of course. Wickedness, cruelty, pettiness, and the destructive urge were at the center of his universe, and his refusal to soften or disguise them became one of the attractions of his films. But in the British pictures, even as he confirmed our worst fears, he prescribed a way of fighting them: with a smile, a quip, a bit of ingenuity. I love to watch how Michael Redgrave jokes his way through *The Lady Vanishes* (1938), and how Robert Donat in *The Thirty-Nine Steps* (1935) risks being thought a murderer in order to indulge in a bit of satirical whimsy. And, in the first version of *The Man Who Knew Too Much* (1934), it's wonderful to see the hero, Leslie Banks, sport with Peter Lorre, the villain who's captured him, until Lorre can't contain his admiring giggles. There's something almost profound in this, the spectacle of a hero and a villain having a good laugh together. Everyone recognizes Hitchcock's brilliance as

Continued on page 2

Tippi Hedren in The Birds

Alfred Hitchcock

Continued from page 1

a technician, and yet, if you ask people how they would characterize his films, I'll bet most would comment on they way comedy and suspense coexist in them. What they are noting is something beyond technique: they're recognizing Hitchcock as a moral thinker. The filmmaker himself would probably say that comedy and suspense coexist in his movies because the two are entertaining together: he was always eager to snuff out critical speculation with a puckish reference to the box office. But comedy and suspense also represent the strains of light and darkness, good and evil, in his work; their interplay sums up his Manichean view of the universe.

When Hitchcock came to America, this theme bore fruit — after all, World War II was engulfing Europe, and eyil had never seemed more manifest. At first, in a film like *Foreign Correspondent* (1940), the director was content to cry out against Nazism itself. But by 1943, his feelings about human wickedness had matured. In *Shadow of a Doubt*, the story of a small-town girl whose favorite uncle turns out to be a mass murderer, Hitchcock identified the serpent as resident in every man's heart. Time and again in the American films, we see hero and villain inextricably linked: the girl in *Shadow of a Doubt* and her uncle are always talking about "how alike we are"; in *Strangers on a Train* (1951), nasty Robert Walker undertakes the murder that the hero, Farley Granger, fantasizes; in *Spellbound* (1945) and *Psycho* (1960) and *Marnie* (1964), good and evil do battle within a single character; in so many of Hitchcock's films, the wrong man is accused of a crime he's secretly capable of committing. Hitchcock, you see, was a Catholic, and like many a good Catholic, he felt a certain complicity in the malefaction that surrounded him, a certain guilt. His sinister, sardonic persona — he often seemed to *endorse* horror — was a brilliant defense against fear. If you can't beat the devil outright, you must pretend to join him; you must infiltrate his ranks. (Curious how many of Hitchcock's films involve spies and double agents.) For Hitchcock, there was very little difference between a hero and a villain. They love the same women, they laugh at the same jokes, they harbor the same guilty impulses. The difference between them is existential: villains choose to act on their evil impulses, to build their lives and personalities around them; heroes, somehow, do not.

Ingrid Bergman and Cary Grant in Notorious

And why not? Are they passive, timorous souls, willing to watch but not to get involved? Is self-absorption what keeps them on the straight and narrow? For Hitchcock, they often begin that way, and this has aroused some ire on the part of his critics. Recently, it has been fashionable to disapprove of his cool manipulation of imagery and of his warnings that disaster awaits those who toy with fate. Some have even insisted that Hitchcock was somehow misanthropic, that his films counsel us to be afraid of other people, that they urge on us a sort of monstrous timidity. This theory, of course, ignores the romance that so many of his protagonists seek and find; it ignores the deepening of character that trust confers in films like *North by Northwest* (1959), *Spellbound*, *Notorious* (1946), *To Catch a Thief* (1955), *Marnie*, and *The Birds* (1963). Hitchcock's critics have not seen his philosophy whole. They have not understood that his films depict a moral process in which passive characters first find themselves attracted to evil, then confront the evil which they themselves harbor, and finally work through that evil to courage and a new vigor. Notice how Cary Grant discovers his callousness and becomes a hero in *North by Northwest* and *Notorious*, and how James Stewart in *Rear Window* (1954) is moved to action when he recognizes himself for the unfeeling voyeur he is. Look at the way Tallulah Bankhead blossoms into a heroine in *Lifeboat* as, one by one, her camera, her mink, and her jewels — all the emblems of her imagined superiority — slip into the sea. And in *The Birds*, Tippi Hedren's coldness and pride seem to evoke the vengeful wrath of the marauding birds; but as she confronts her aloofness, she too moves toward heroism.

Cary Grant in North by Northwest

More striking still, however, is the way Hitchcock forces his audiences into the same sort of soul-searching. You're no different, he winks at us — in fact, your very presence in the theater is proof of your guilt. The critic Robin Wood has pointed out the marvelous moment in *The Birds* when a hysterical mother accuses Tippi Hedren of causing the bird attacks. Staring into the camera, the mother vents her wrath, but as she glares out at us, she seems to be including us in her accusation as well. And in a way, of course, we *have* caused the birds' depredations: we have bought our tickets and hired a baby sitter and come out to the theater demanding blood. It's no accident that we feel a thrill of sympathy as we watch the writhings of Hitchcock's personable villains; they are so much what we are — and even, at times, what we would like to be.

I've always been fascinated by one of Hitchcock's lesser-known films, *Sabotage* (1936). In it, Sylvia Sidney plays the innocent wife of a likable spy, Oskar Homolka, who is intent on blowing London to smithereens. The film abounds in ambiguities and cross-currents of guilt, and, in the end, when Sidney kills her husband, her deed is at once so dreadful and so proper that Hitchcock hardly knows how to treat it; instead of letting the law handle her, he destroys the scene of her crime — and with it, the evidence. For me, the most interesting moment in this odd, haunted film comes near the end. Just after Sidney discovers Homolka's treachery, she finds herself wandering through a darkened theater. On the screen is a Walt Disney cartoon — "Who Killed Cock Robin?" — and, for a moment, she forgets her troubles and abandons herself to laughter. But when an arrow pierces Cock Robin's heart, a change comes over her features: her jaw sets; her eyes narrow. A new resolve has entered her — she must kill Homolka. The punchline to this scene, of course, is never stated, but we can almost hear the Master of Suspense chuckling: if a Disney cartoon can inspire a guileless wife to murder her husband, what might *Sabotage*, with its bombs, adulteries, and skullduggery, drive *us* to?

Watching the film, I suppose, you don't ask such questions. You're too entangled in that other question: what will she do next? What next? — this is what's at the heart of movie suspense, and, of course, Hitchcock was its Master. And yet, though it should be obvious that suspense requires the engagement of our emotions, there were those who accused him of being cold, of not caring about his characters, of dismissing actors and performances. Now Hitchcock made some bad films, it's true, and he also made some infamous remarks comparing thespians with certain grazing beasts. But can anyone doubt that he cared about actors and characters after seeing Ingrid Bergman in *Notorious* and *Spellbound* (1945), Joan Fontaine in *Rebecca* (1940) and *Suspicion* (1941), Anthony Perkins in *Psycho* (1960), Cary Grant in *Notorious* and *North by Northwest*, James Stewart and Kim Novak in *Vertigo* (1958), Joseph Cotten and Teresa Wright in *Shadow of a Doubt*, Robert Walker in *Strangers on a Train* — the list could go

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Farley Granger and Robert Walker in Strangers on a Train

Anthony Perkins in Psycho

The Hammer horrors

Putting a little English on

Oliver Reed as the Werewolf

by Frederick Rappaport

The ads were like clarion calls to our darkest fears. "Frankenstein Spills It!" "Dracula Drinks It!" *It*, of course, was blood. Lots of it. And for the first time in horror's history, It was shown in rich Technicolor hues.

The hemoglobin flowed from the bottomless reservoirs of Hammer Films Ltd., a modest British independent company of decidedly modest ambitions — until 1957, that is. For nine years, Hammer had produced a steady stream of low-budget mysteries, science fictions, and drawing-room comedies featuring faded American stars — George Brent, George Raft, Cesar Romero, Paulette Goddard, and the like. But in 1957, *The Curse of Frankenstein* and *Horror of Dracula* appeared, and though they were also low-budget items, they delivered. Back then, we were soft, unprepared, an audience ripe for the assault. When last seen, the Frankenstein monster and the Transylvanian count had been playing second banana to Abbott and Costello, in the first of the spoofs Universal Pictures made of the very monsters it had popularized. The mythical demons of our nightmares had degenerated into stooge-bait, and we had lost our fear of the myths. The British returned to claim what was rightly theirs: the Gothic fairy tales of Shelley and Stoker.

America has since gotten even again: today, those once-shocking Hammer horror films have been tamed and made banal by the TV censor's scissors. For those who never experienced a Hammer film in a darkened showplace (and for those who did and never forgot it), eight of them will be included in the American Cinema Society's 10-week salute to British horror films (at the Modern Times Cafe, beginning May 6). I am not about to question why a film society dedicated to the enshrinement of the American cinema would devote two months to British productions. What counts is that these neglected gems are getting shown — in all their iconoclastic glory.

The first in the ACS series is, fittingly, *Horror of Dracula*, the second in the Hammer company's horror cycle and the film that exemplifies its approach to the genre. Stoker's novel grew out of commercial considerations very similar to those Hammer held dear; appropriately enough, it was the novel — rather than any of the plays or films it spawned — to which director Terence Fisher and his collaborators returned for their inspiration. (In a recent telephone interview, Hammer's Dracula, Christopher Lee, said, "I had never seen Lugosi's *Dracula*, but instead read the book again and again in an attempt to master the subtleties of Stoker's characterization.") The filmmakers plumbed the novel for more than just blood and elongated fangs: for the first time on the screen, the vampire embodies the suppressed force of the Victorian libido, breaking out to punish the repressive society that imprisoned it. The most horrendous thing the Hammer Dracula does to the women of his enemies

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Wrong boat to China

by Sylviane Gold

Like many a politician in trouble with the voters, the Boston Ballet is looking to foreign entanglements for relief from its domestic problems — problems it may not even know it has. Caught between its history and its ambitions, the old guard and the new, it seems to have lost track of just what it's doing here. Which may or may not be reason enough for a "World Tour" to China, Israel, Italy, and France. But if any evidence is required that things at home are amiss, consider this: Bostonians who want to read about the trip to China are probably going to have to buy a *New York Post*.

Unless several minds are changed before the company's May 28 departure, no local journalists will be traveling with the troupe on its ground-breaking tour. And the reasons for this unhappy state of affairs are buried deep in the mutual misunderstanding that has accompanied the Boston Ballet's recent growth. The city's three daily dance critics — Christine Temin, of the *Globe*; Elizabeth Varady, of the *Herald*; and Iris Fanger, of the *Monitor* — put the blame for the break in diplomatic relations squarely on the Ballet; the Ballet, without quite coming out and admitting it, thinks the press is responsible — or, perhaps, irresponsible. Far from being merely a dispute over who will or won't cover the China trip, the current imbroglio seems to be the latest skirmish in a war that threatens to alter the dance map of Boston.

The dance map — the world dance map — is at the heart of the problem, along with the Boston Ballet's good opinion of itself. Since its founding, in 1963, the Ballet has always maintained that it was a regional company, serving Boston and New England. That's how it justified its reluctance to tour nationally, and to perform in New York — and that's how it managed to avoid the critical slings and arrows that so often rain down on interlopers in the "dance capital of the world." (Those slings and arrows, it should be pointed out, are not necessarily unpacked when New York critics visit the hinterlands.) In the last two years, though, the Ballet has apparently tired of its staid, stay-at-home image, and it hired a New York publicist with extensive dance experience to handle its "national" press. Handle it she did, getting writers from all over the country and Canada to review the Ballet's "Choreographers' Showcase," both in 1979 and 1980. The critics were flown in, put up, and partied by the Ballet; the result, as one local critic put it, was that "of course they went home and wrote what a wonderful time they had."

Since the local critics, who see the company year in and year out, performance in and performance out, are rarely so accommodating, the Ballet's administrators seem to have gotten the notion that the Boston Ballet is under-appreciated at home; that it is, in fact, a company of national importance; that it is, in fact, a company of *international* importance. And when, in January, they announced that the Boston Ballet would be the first American dance company to visit China since the creation of the People's Republic, their notions seemed confirmed. Of course, what was not announced was that the company had been invited largely through the efforts of Mary Ellen Cabot, chairman of the Ballet's board of trustees. Then again, E. Virginia Williams, the Ballet's founder and artistic director, didn't disguise the wondrous way it had happened: during a private trip to China, Cabot found herself at a party whose Chinese guests expressed great interest in the ballet company she'd left behind. And before you could say "Boston Symphony Orchestra," Boston's dancers had been invited to follow in its musicians' footsteps.

Temin, Varady, and Fanger expressed, in their respective publications, varying degrees of dismay, pointing out that the trip was not being sponsored by the State Department; that its cost would therefore be borne entirely by the company; that the necessary $120,000 (only half of which has been raised thus far) might be better spent on more rehearsal time, more first-rank solosits, and more-elaborate productions; that the repertory choices — no Balanchine, no De Mille — would display neither the Boston Ballet nor American choreography to advantage. And although few Boston dance fans would dispute such conclusions, Williams makes no bones about the hurt feelings at the Ballet. "I have no quarrel with any individual as such," she says. "But we were very proud to be going to China, and the initial comments in the press were very negative. You can understand that, when we read the newspapers, we weren't at all proud. It *did* upset us .... The press must cooperate with us as well as we cooperate with them."

The word "cooperate," of course, tends to mean two different things when used by critics and by arts administrators. To a journalist, cooperation is what you get after you've written your third straight pan and the PR people are still nice to you when you call for press tickets. To an arts administrator, cooperation is what's lacking when you decide you need to raise $120,000 and journalists go around asking whether this trip is really necessary. Such divergent definitions exist wherever journalists make an effort to stay honest and arts organizations make an effort to stay solvent; but feuds such as the one now raging between the Ballet and the "ballet ladies," as one company aide persists in calling them, have rarely surfaced. "In New York," explains a Boston critic, "the companies maintain a more dignified posture in relation to the critics. Here, they've always been a little unprofessional about the way they take criticism." A long-time observer of the dance scenes in both cities concurred, adding that "there's no one up in Boston with any experience handling a company that's in transition."

Paul Fortin

New partners: Violette Verdy and E. Virginia Williams

And it is, of course, the transition that is causing the pain on both sides. The critics are concerned that, in making its great leap forward, the Boston Ballet will fall on its artistic face; the Ballet is convinced it can make the jump — and clean over the heads of the Boston dance press. Which brings us back to the China problem.

It was at a recent press breakfast for Violette Verdy, who joins the Boston Ballet in September as co-artistic director with Williams, that Temin, Varady, and Fanger made public their disenchantment at not having been invited to cover the China trip. When they questioned Michael Judson, president and general manager of the Ballet, and James G. Kitendaugh, associate general manager, about who had been asked to accompany the troupe and about why local writers had not, the administrators sat, expressionless, and said, "No comment." Only Verdy, whose appointment promises an artistic rejuvenation for the Ballet, seemed distressed — she clearly had had no inkling that there were problems between the Ballet and the press. A former star with the New York City Ballet, which has always had good relations with the press, and currently director of the Paris Opera Ballet, she promised to look into the matter, adding that she felt it was "very healthy to bring it out in the open."

This was not the attitude taken by the rest of the Ballet. Judson, who is known mainly for his ability to balance the books, and Kitendaugh, a Boston Shakespeare Company graduate, have maintained their stony silence. Other Ballet officials have looked for ways out of the embarrassment. While one spokesperson mumbled about visa difficulties, Williams was saying that the critics' contention that they hadn't been invited was "an assumption"; and Cabot simply denied that it was true. "It just shows you how little the critics know about their own papers," she said. She claims that she personally spoke to *Globe* editor Thomas Winship to invite coverage — a conversation Winship remembers as a request for "support for," not coverage of, the trip. If there was an invitation, he says, it must have been "vague" enough to go "in one ear and out the other."

Invitations that were unmistakable did, however, go out to Anna Kisselgoff, of the *New York Times*; Walter Terry, of *Saturday Review*; and Clive Barnes, of the *Post*. Barnes says he's almost certain to go with the company to China; Terry, who had planned on the trip, now finds that scheduled speaking engagements will probably prevent his making it. And Kisselgoff has refused, saying she doesn't

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Film Boston, Boston

As any faithful viewer of the yearly Oscar telecast (or of the American Film Institute's solemn Life Achievement Award broadcasts) knows, the movie industry dearly loves to honor itself. Indeed, ceremonies proclaiming the dignity and the importance of movies in American life can often seem to do more for morale than healthy box-office grosses. If you've any doubt that this axiom applies even in Boston, consider the Jubilee 350 Film Festival. This lavish two-week affair, running from Friday, May 9, to Thursday, May 22, and showcasing 29 feature films, celebrates the relationship of an art form barely 70 years old with a city all of 350.

Now, don't get me wrong; no festival that offers rare big-theater screenings of a silent classic like the 1927 *Seventh Heaven* (star Charles Farrell was born in Onset Bay) or of a glittering junk-jewel like 1957's *Sweet Smell of Success* (director Alexander MacKendrick hails from Boston) can be considered totally frivolous. And, given the ultra-official nature of this event (co-sponsored by Sack Theaters, the Museum of Fine Arts, and the City of Boston), it shouldn't surprise us that mainline Hollywood productions have been allowed to displace many smaller (and better) films with stronger claims to being genuine "Boston movies" — Joan Micklin Silver's *Between the Lines*, for example (on the other hand, one can be grateful for the conspicuous omission of *The Boston Strangler*, and of Revolutionary War epics like Walt Disney's *Johnny Tremain*).

You won't find many movies here by filmmakers who actually live and work in Boston, like those featured at the Coolidge Corner's recent First Boston Independent Film Festival. (Couldn't space have been found on some of these programs for a locally produced short or two?) The sole exception, and a laudable one, is the May 12 screening of three early works by Hub-based documentarian Frederick Wiseman: *High School*, *Hospital*, and the controversial *Titicut Follies*; the latter, Wiseman's expose of conditions in a local mental institution, is still banned for commercial exhibition here, and will enjoy a rare Boston screening under the non-profit aegis of the Festival.

For the most part, it is only when Hollywood has honored us with its on-location presence, or taps one of our own for stardom, that the result has been adjudged big-time enough for inclusion here. *The Brink's Job* and the legendary *Walk East on Beacon* (a 1952 docu-drama in which George Murphy ferrets out commie spies) were shot here, as were parts of *Love Story*, *The Cardinal*, *Coma*, and a few others. And if you experience some puzzlement over the inclusion of a *Midnight Express* or a *Bullitt* or a *Bonnie and Clyde*, rest assured that someone involved was born and/or raised in the area (for a complete rundown on this and other semi-interesting trivia, check out the official Festival program guide, written by MFA film curator Deac Rossell). One such eminent native, Jack Lemmon, is due at the Sack Charles on May 10 (all regular Festival screenings will be at the Saxon) for the gala opening-night selection, *Save the Tiger*. This particular evening promises to be a real high-Hollywood wing-ding, complete with searchlights and a living, breathing tiger on display in the lobby. Later in the Festival, luminaries such as Estelle Parsons (*Rachel, Rachel*), William Friedkin (*The Brink's Job*), and Otto Preminger (*Tell Me That You Love Me, Junie Moon*) will turn up at the screenings of their films.

The principal theater for this occasion, the grimy Saxon, may not be a kitsch-monument rival to Grauman's Chinese, but its presence in what is euphemistically known as Boston's "theater district" adds a fitting note of civic-betterment tub-thumping. In short, no detail has been omitted. And, at 35¢ a ticket, the price is perfect.

— David Chute

Beantown made him

'Gemini': Double and nothing

by Alan Stern

HAPPY BIRTHDAY, GEMINI. Written and directed by Richard Benner, from the play by Albert Innaurato. With Madeline Kahn, Rita Moreno, David Marshall Grant, Alan Rosenberg, Robert Viharo, Sarah Holcomb, and Timothy Jenkins. At the Saxon and in the suburbs.

In Albert Innaurato's stage comedy *Gemini*, Harvard student Francis Geminiani panics when two wealthy WASP schoolmates, Judith and Randy Hastings, pay a surprise summer visit to his South Philadelphia home. Judith has her eye on Francis, but Francis thinks he's in love with brother Randy. Then there are Francis's family and neighbors, a Rabelaisian mixture of ethnic oddities: Bunny, next door, is a blowzy blonde with mountainous breasts and a foul mouth; her obese son, Herschel, "part roach," is an asthmatic genius with a passion for public transportation; Francis's father is a blue-collar Italian who spends most of his time coughing, scratching, farting, and drinking coffee with his girlfriend, Lucille, a Wanamaker's saleswoman with hopeless aspirations to gentility. Though the action covers only two days, and is confined to the Geminiani backyard, it includes two suicide attempts, several asthma attacks, one faked epileptic fit, a smashed birthday cake, an overturned spaghetti dinner, a homosexual seduction, a hilariously filthy rendition of "I Got Plenty of Nothin'," and some of the bawdiest language ever heard on stage. The play has energy, audacity, warmth, and, to a point, integrity: nobody in *Gemini* gives pious, self-justifying speeches, and Francis's sexuality remains unresolved.

It's clear why Richard Benner thought he could match the success of his 1977 film, *Outrageous!*, by adapting *Gemini* to the screen. Instead of a gay hairdresser and a schizophrenic woman, Benner would have seven "crazy" characters to grind his "isn't it great to be a misfit" ax on. All he'd have to do is tone them down a bit to help the audience "identify," make explicit what was left implicit in the play, and add some of those monologues about how everyone has to go out and discover who, or what, he really is.

It all worked in *Outrageous!*, probably because the original material was closer to Benner's sensibility and because Craig Russell's generous performance managed to keep the film this side of bathetic. But Innaurato's play doesn't lend itself to Benner's kind of tinkering. Reduce the proportions, dilute the language, sermonize and sentimentalize, and the work loses its character and momentum. Who needs an ear-splitting weepy?

Unfortunately for all concerned, Innaurato lost his say in this project when he sold the movie rights. Benner's screenplay is the work of a colossal but impoverished ego; where Innaurato's language is spare, fluid, and funny, with each character given a distinct verbal rhythm, Benner's is ponderous and homogenized. (For example, Innaurato's line "he began to haunt me" is recast as "he began to be on my mind.") The resulting dialogue is like white noise: at first it's mildly annoying, and after a while you stop paying attention to it altogether. Benner "opens up" the action and robs the material of its center of gravity in the Geminiani back yard. He literalizes everything, destroying both the play's subtlety and its raucous humor. On a stage, when Bunny comes out and announces she's thrown the piano on top of Herschel, you believe her capable of doing it, and a powerfully funny image is evoked. But when Benner shows little Madeline Kahn trying to tip a piano onto her son, the scene seems feeble and cruel.

Unlike *Outrageous!*, *Happy Birthday, Gemini* lacks the kind of magnetic performance that might have redeemed it. The movie is, in fact, a masterpiece of miscasting. As Randy, the "dew-touched freshman," David Marshall Grant is too old and narcissistic; Robert Viharo, as Francis's father, is too macho; Alan Rosenberg (Francis) looks Jewish, not Italian, and gives an insufferably whiny performance to boot. Madeline Kahn's Bunny screams a lot, but her voice has no power; she caroms off the furniture but seems out of touch with her body. And Rita Moreno, while plumbing the tacky depths of Lucille, never lets you forget that she's really a great lady of the theater gone slumming.

Even at their worst, Kahn and Moreno are usually interesting to watch, but under Benner's direction these two campy actresses are simply tiresome, and the entire film has the soulless, airless quality of daytime television. *Happy Birthday, Gemini* is a shambles, one of the worst adaptations ever, and — most remarkable, considering the source — an unqualified bore. ●

Undamming Hoover

by Frederick Rappaport

THE PRIVATE FILES OF J. EDGAR HOOVER. Written, produced, and directed by Larry Cohen. With Broderick Crawford, Dan Dailey, Michael Parks, Rip Torn, and Ronee Blakely. Playing Sunday through Tuesday, May 4-6, at the Nickelodeon.

Larry Cohen is a prolific schlock-director whose tasteless drive-in quickies have an inadvertent charm all their own. Even his most offensively exploitative efforts (*It's Alive*, for instance, or *Black Caesar*) display an amusing penchant for melodramatic excess. Cohen's work is always lively, low-down fun, but he is not without ambition. In *The Private Files of J. Edgar Hoover*, his most recent and audacious film, writer-producer-director Cohen is attempting to be Orson Welles; but the result seems closer to the exhilarating fruitiness of Sam Fuller. *The Private Files of J. Edgar Hoover* is a marvel of low-budget nuttiness; a sort of *Citizen Kane, G-Man* told in the delirious manner of a tabloid expose. Crammed with facts, speculations, popular mythology, and exuberantly melodramatic fantasy, Cohen's outrageous epic is as irresistible as the gossip rags we find ourselves perusing on the supermarket check-out line.

Right from the outset, Cohen whets our appetite for the lurid. Following Miklos Rozsa's high-flown, portentous title score (a melange of the melodies from *Julius Caesar* and *Lust for Life*), the story opens on a scene of commotion. The FBI potentate is already dead, and his frenzied lackeys are scurrying about the halls of the FBI building wondering what to do about the great man's "private files." From the pandemonium, we suspect that the files are brimming with juicy dirt. "We know how Mr. Hoover was about . . . sexual things," murmurs a nervous secretary.

In a flash, we're transported back into the past, courtesy of an off-screen narrator (Rip Torn), who, as an honest, veteran G-man, is the movie's voice of reason (Rip Torn as a voice of reason?). Played by Killer Kowalski look-alike James Wainwright, the young Hoover is basically a decent-hearted lug (he's guilt-ridden over the abuse of immigrants in the Palmer raids) who sells his soul to accumulate power and win the approval of his Mommie Dearest. In one scene, Hoover presents his mother (June Havoc) with a canary he's purchased from the Birdman of Alcatraz. "Why it's a sparrow painted yellow," scolds Mrs. H. "You're just too gullible, Edgar." On the other hand, when Mother Hoover smiles her approval as she listens to radio reports of her son's gang-busting exploits, young J. Edgar all but wags his tail with pride. Alas, Hoover's dedication to his mother results in sexual anxiety, not to mention the wackiest attempted-seduction scene since Mrs. Robinson put the moves on Benjamin Braddock. Sporting three chins and a come-hither eye, Ronee Blakely entices the nerve-wracked Hoover onto a piano bench beside her. "Edgar, you must think me terribly forward," coos Blakely, as she draws him into a passionate clinch. Suddenly Hoover breaks away, bellowing, "Who put you up to this? Why would anyone want *me*?" And he combs the apartment for a hidden photographer. Dippy as it is, the scene elucidates the Hoover enigma in Freudian terms: the paranoia that will come to dominate his life is clearly linked to Mama's castrating influence. As taught by Professor Cohen, Psychohistory 101 never seemed simpler or livelier.

Following the death of his mother, the young Hoover turns into beefy Broderick Crawford. Here, at last, we see the ogre of sexual repression in full sway: hunger for headlines, repulsion at seeing his agents in loud neckties, hatred (this is, sexual envy) of blacks, and communists, and campus revolutionaries, and Kennedys — nothing is beyond America's Top Cop when his super-ego runs wild. Nor does anything seem beyond the intrepid Cohen. We're privy to the rumors of homosexuality that surrounded Hoover and his closest aide, Clyde Tolson (Dan Dailey). And Cohen never shrinks from sexual symbolism. Hoover and Tolson, you see, are avid horse-racing fans; every year they go on vacations together to watch those muscular stallions run. In fact, a peek inside Hoover's bachelor lair reveals even more equi-mania: the place is decked to the hilt with photos and paintings of Hoover's totem animal.

It would be easy to imagine this material as a made-for-TV docudrama; we'd probably get Edward Asner as Hoover and a cast of TV luminaries in supporting roles — and within an hour or so we'd probably be bored. With Broderick Crawford as Hoover, however, we're always on edge. With those familiar jellyfish jowls of his jiggling with every bark, Crawford brings to the role a 30-year-old screen persona that resonates with ambiguity: since playing the crooked politician in *All the King's Men*, he has made a career of portraying elephantine figures of authority whom we can never fully trust. Indeed, his cop on TV's *Highway Patrol* always seemed equally at home on either side of the law. And for smaller roles, Cohen has enlisted Hollywood's over-the-hill brigade to play a host of historical figures. These seasoned vets take to the bombast with such outrageous abandon that you believe they must have thought it would be their last screen performances. Howard da Silva's road-show impression of FDR is a sight to behold, his face twisted in a frozen grin that turns into a leer as he jovially proposes the mass confinement of Japanese-Americans. Raymond St. Jacques turns up as Martin Luther King, replete with gran-

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Theatre

The two-bit opera

Brecht fiddles, Weill burns

by Carolyn Clay

HAPPY END. Lyrics by Bertolt Brecht. Music by Kurt Weill. Original German play by Elisabeth Hauptmann. American adaptation and lyrics by Michael Feingold. Directed by Walton Jones. Music directed and conducted by Gary Fagin. Sets by Michael H. Yeargan. Costumes by William Ivey Long. Lighting by William Armstrong. With John Bottoms, Max Wright, Stephen Rowe, Jeremy Geidt, Richard Grusin, Kenneth Ryan, Elizabeth Norment, Marilyn Caskey, John McAndrew, Marianne Owen, Nancy Mayans, and Carmen de Lavallade. The American Repertory Theater at the Loeb Drama Center, in repertory through August 2.

The first performance of *Happy End*, in Berlin, in 1929, came to an unhappy end when the mysterious lady gangster called the Fly suddenly raised her left wing and launched into an impromptu diatribe based on the Communist Manifesto. It seems that Helene Weigel, the actress playing the Fly (and in real life, Mrs. Bertolt Brecht) had a bee in her bonnet regarding the musical's lack of a hard political line. Alas, her attempt to improve it on the spot incited the bourgeois audience to riot. The critics were understandably appalled, and negative notices brought the run to an abrupt and, again, unhappy end.

The failure is not surprising when you consider that *Happy End* was a sequel — suggested not by Brecht and Weill's Muse but by their producer, who hoped to repeat the commercial success of *The Threepenny Opera*. It proved no great setback for Brecht, who was just doodling with his ideas for *St. Joan of the Stockyards*. He later repudiated *Happy End*, attributing its book to his secretary, Elisabeth Hauptmann; and even she used a pseudonym. As for Weill, his attitude seems to have been, "Forget the show, the *score* must go on." Sure enough, he was able to recycle a lot of the music into later works, and the best two or three songs have had no trouble surviving on their own. "The Bilbao Song," "The Sailor's Tango," and "Surabaya Johnny" were all immortalized on Lotte Lenya's 1955 recording of Berlin theater songs, and, when you've got Lenya to showcase your material, who needs a silly musical by Brecht's secretary?

Evidently, the American Repertory Theater does. Its production of *Happy End*, first performed at Yale in 1972, is just the thing to appeal to a wide, middle-brow audience while, at the same time, conforming to ART's higher-brow image. It is, after all, Brecht and Weill — a classic by association. Alas, compared to *Threepenny*, *Happy End*, even in Michael Feingold's wry and relatively tidy adaptation, isn't worth two cents. True, it contains some of the greatest theater songs ever written. Ironically, though, these tunes have little to do with the musical; they are turns done by one character or another to make a point. For example, a defrocked Salvation Army officer known as Hallelujah Lil sings "Surabaya Johnny" to entertain her gangster boyfriend — and to berate him for his callousness. As if to prove how easily divorceable from context the songs are, Marc Blitzstein interpolated "The Bilbao Song" into *Threepenny* — thus saving the baby without bottling the bathwater.

The plot of *Threepenny* was, of course, pilfered from John Gay. No harm in that, since it worked. Brecht and Hauptmann's inspiration for *Happy End* appears to have been more motley: *Major Barbara* crossed with films depicting American gangsterdom. The musical is set, like the later *St. Joan of the Stockyards* and *Arturo Ui*, in Chicago — which the playwright had never visited, but which must have seemed as good a place as any to bring together saints and sinners at the altar of anarchy. After all, as Brecht points out in the end — which is more hoky than happy — there are myriad ways to skin a capitalist, and robbing the rich to buy soup for the poor is certainly one.

Not surprisingly, *Happy End* is a sort of cartoon-depiction of venality and religion, lacking the grimy cutting edge of *Threepenny*. In *Happy End*, too, dogs eat dogs — but they might as well be Lady and the Tramp. Bill Cracker's gang of nefarious toughs is a hilariously stereotypical collection of dese-and-dosers, ornamented by an outrageously inscrutable and unscrupulous Oriental complete with slanty eyes and scraggly pigtail — a racist cliche guaranteed to drive those objecting to Peter Ustinov's Charlie Chan from umbrage to apoplexy. And God's gang isn't much more admirable: a prissy, dirty-minded band of Bible-thumpers, they more or less court-martial the gutsiest of their number, the aforesaid Halle-

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Nice and easy does it

Tenita L. Jordan and Billy Newton-Davis in Eubie!

by John Bush Jones

EUBIE! Music by Eubie Blake. Conceived and directed by Julianne Boyd. Musical supervision and arrangements by Danny Holgate. Musical direction by Frank Anderson. Choreography by Henry LeTang and by Billy Wilson. Sets by Karl Eigsti. Costumes by Bernard Johnson. Lighting by William Mintzer. Sound design by Joseph Donohue. With Lynne Clifton-Allen, Terry Burrell, Billy Newton-Davis, Leslie Dockery, Luther Fontaine, Cheryl L. Freeman, David Jackson, Tenita L. Jordan, Jennifer Lewis, Bernard Manners, Bernard J. Marsh, Leonard Piggee, Roderick Spencer Silbert, and Renee Warren. At the Wilbur Theater, Tuesday through Sunday through May 21.

It's over two years now since I first saw *Eubie!*, so to speak, *in utero*. In its embryonic state, this musical anthology of the tunes of Eubie Blake was simply those from his 1921 musical *Shuffle Along*, snuggled in the womb-like comfort of a New York church basement known as Theater Off Park. And the key word here is "simply." In its original conception, director Julianne Boyd's brain child was simplicity itself — a single set, minimal costumes, one piano and four very gifted performers. The emphasis was where it should have been, squarely on Blake's music — without frills or fuss, transmitted directly and happily from stage to audience. The effect was infectious. By the end of the evening, an audience that began as a typical assortment of New York City strangers wound up a foot-stomping, hand-clapping back-up group for the singer-dancers on stage.

Since then, *Eubie!* has been delivered full-blown, as a large-scale, large-cast Broadway musical revue, with the usual history of out-of-town tryouts (*Eubie!* was born in Philadelphia), the New York run, and the national tour. It's the touring show that's now made its way to Boston, and while I won't say that, in nurturing little *Shuffle Along* into a *Eubie!* of behemoth proportions, Boyd has created a monster, she's certainly killed some of the charm of the original little sprout. Most of Blake's songs are pre-World War II, in fact, eighteen of the twenty-two were composed before 1931. This is music of a simpler age: ragtime, jazz, and blues rhythms that predate the more complex swing, jive, and boogie one associates with the composer (Fats Waller) and the show (*Ain't Misbehavin'*) with which *Eubie!* is too often and too unfairly compared, simply because of the accident of their Broadway openings coming less than a year apart.

I don't and can't fault *Eubie!* because it ain't *Misbehavin'*. It's not that show, nor was it meant to be. But Boyd and her two choreographers, Henry LeTang and Billy Wilson, have mounted a revue so overproduced that much of the music's brilliant simplicity gets lost in a blaze of glitz and glitter. As with her *Shuffle Along*, the most effective numbers are those most simply staged — the opening segment of the second act moving me alternately to tears of grief and joy, first as Terry Burrell *acted* as well as sang a gutty rendition of "Weary," and then as Jennifer Lewis got the whole Wilbur audience on its collective feet for her spirited spiritual, "Roll Jordan." For me, these moments worked best not because they were the most theatrical but because they were the most *authentic*. I could feel composer and performers working as one here, while elsewhere, a veneer of too-apparent theatricality — whether in costume, setting, or excessive choreography — has been laid over the material to give it a Broadway smoothness. In this aspect, yes, perhaps *Eubie!* could learn something from *Ain't Misbehavin'* — that old but true theatrical adage that less is often more.

That word might be slipped to many of the cast as well. Seldom have I seen so many working so hard, often to the detriment of so much. No innuendos, no subtleties here; everything is punched up, nothing thrown away or even tossed off lightly. Still, it's a supremely talented cast of double-threat singer-dancers, with the leading edge on the dancing going to the men; there's some tricky tap and soft-shoe work that is just plain fun to watch.

The program lists the cast, quite democratically, in alphabetical order. But there's no escaping it — *Eubie!* has a bright, particular star. Terry Burrell is one beautiful woman with one gorgeous voice that's quite obviously been operatically trained but that can also get as funky as you'd want. Burrell uses the full range of her vocal capacities in an ultra-sensual rendition of "Gee, I Wish I Had Someone To Rock Me in the Cradle of Love," as well as "Weary" and "Memories of You." And director Boyd has had the great good sense to let these songs and Burrell's talent speak, no, sing for themselves. These quiet, poignant, melodious moments are *Eubie!* at its simplest and best. ●

Getting an ACT together

by Michael Bronski

A new production of *Same Time, Next Year* is hardly news. A new Equity theater is — even if it starts out safe and cautious, with Bernard Slade's long-running comedy about long-running adultery. And the Actors Collaborative Theater (ACT — get it?), newly ensconced in the Bradford Hotel, has come to an unusual and interesting agreement with Actors' Equity, the performers' union, that will enable professional performers to function, essentially, as their own producers. No more "Don't call us, we'll call you."

Ironically, the same Equity rules designed to protect actors also prevent them from working — except in Equity productions. And, since there are only so many of those, in and out of New York, union members are, in effect, often prevented from working at all. After nine months of negotiations with Equity, however, the actors in ACT have come up with a different arrangement: under Equity auspices, they will produce themselves. The company is run by a 12-member board of directors, two-thirds of them Equity members, who oversee artistic and financial management. And Equity's pay requirements are circumvented by the actors' being permitted to kick back a portion of their salaries as "investment" in the company's productions. This is, according to ACT, the first such arrangement anywhere in the country — and could set a trend among small, professional groups wishing to be autonomous.

On to the old news. After running workshops for Equity and non-Equity actors for a year, ACT has opened its first full-scale production: *Same Time, Next Year*, at the Bradford's "Theater on the Roof," where it will play weekends through May 23. Interestingly, the concept of "dinner theater" originated in this space during the '50s, and the large, high-ceilinged room, with its pastel walls and the look of faded Louis Quatorze, does remind one of a Chateau de Ville — or the senior prom. Nonetheless, sightlines and acoustics are fine.

Same Time, Next Year, which demands only one set and two characters, and which has a history of popular success, is a safe bet for a commercial kick-off. A slick paean to middle-class adultery, it has, following a long Broadway run, understandably become a staple of summer and dinner theaters. Director Richard Matthews renders the ACT production brisk, treating the material as no more or less than what it is. The play spans 25 years, and make-up, hairstyling, and costumes are especially well-handled — it's a relief to see a show in which one believes that the characters are actually growing older, not just putting on more make-up. Janice Wayne, as the free-spirited Doris, and Jim Huston, as the guilt-ridden George, perform with ease and charm: one hopes to see them in something better this time, next year. ●

Music

Ivy-covered jazz

John Lewis's higher learning

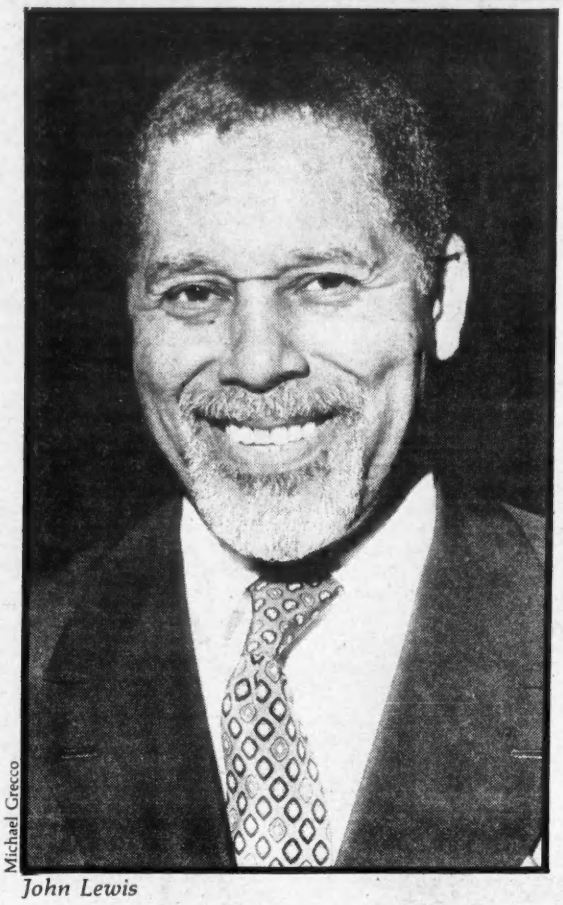
by Bob Blumenthal

John Lewis maintained his own blend of drawing-room gentility and bedrock blues for nearly a quarter-century at the helm of the Modern Jazz Quartet. It is hard to overvalue the MJQ's collective pursuit of what Lewis describes at "that telepathy, where you know what the other people are going to play, that not even the greatest musicians can attain in occasional encounters," because it is unlikely, with economic and cultural conditions what they are, that many jazz groups will enjoy similar longevity. (The Art Ensemble of Chicago is only halfway there; who else is close?)

Yet Lewis does not view this situation as ominous. He now keeps sensitivity and soul balanced in the groves of academe. Sitting in the study of a Harvard guesthouse the morning before a concert that featured the university's Jazz Orchestra, the Bill Evans trio, and Lewis as pianist, composer, and conductor, he predicted that the fresh ideas of the future would flow from "right here, in the schools."

Lewis teaches at CCNY, has given short seminars at universities here and abroad, and received a commission from Harvard's Office for the Arts to write a piece for the student band and Evans's combo, so his faith in the campuses is understandable. It is also true that Lewis and Evans are respectable artists within the jazz community, and that a similar stamp of academic approval may not soon be conferred upon, say, Sun Ra or the World Saxophone Quartet. This in no way diminishes the increasing support universities offer to a variety of musicians (Harvard did host Dizzy Gillespie and Betty Carter for a week a few years back), or the imagination that shaped the Sanders Theater concert. At a time when "festivals" merely collect touring acts, and the appearance of many musicians for a couple of loosely conceived sets qualifies as an event, the Lewis/Evans evening was truly something special.

The concert's opening segment by Evans promised nothing out of the ordinary, for this was the trio's third visit to Boston in less than two months and the identical program was heard at Berklee in March. Now is not the time, however, to castigate Evans for sticking with the familiar, when it's working far better than it has in many years. (This format, moreover, warrants our respect for freeing jazz from post-bop conventions. If Miles Davis and Evans defined much of the harmonic territory that modal soloists would inhabit, it was the Evans trio — simultaneously with Coleman and a year before Coltrane — that liberated the rhythm section. The early Evans band accomplished what should have been going on in Davis's quintet but wasn't until the advent of Herbie Hancock, Ron Carter, and Tony Williams.) Bassist Marc Johnson and drummer Joe LaBarbara, Evans's current accompanists, continue to grow more adept at playing with the pianist, and any new wrinkles, like the addition of trumpet and tenor on *We Will Meet Again* (Warner Bros.), only impedes the rhythmic sparring. The uncommonly attentive Sanders audience realized somewhere in the middle of the second tune that this threesome meant business, and cheered it on to a variety of peaks. LaBarbara moves the time all around his kit, yet continues to drive the music forward; no other drummer has suited Evans as well in a dozen years. Johnson can play fast and high, as expected of an Evans bassist, but he also features big and perfectly shaped notes, impeccable control of dynamics, and an extremely passionate melodic sense.



Michael Greco

John Lewis

The Evans touch is not quite bold enough to confront Johnson and LaBarbara when they let loose as they did on "Theme from M*A*S*H," but his ideas do carry adequate force. They charged and tumbled, alternately in single-note ribbons and locked-hand riffs, over bass and drums on "Some Day My Prince Will Come," and formed thick unaccompanied chords that toyed with the tempo and melody of "Nardis." Most emphatically, Evans brooded and swirled through "Laurie," reinforcing the pianist's continuing mastery of the sustained ballad statement.

Johnson and LaBarbara then departed, and Lewis entered for three piano duets. It soon became apparent that although both he and Evans are among jazz's most introverted stylists, Lewis would offer, with his breezily upbeat disposition, a distinct contrast to the Evans *angst*. Lewis's frequent duets with Hank Jones were recently documented on *An Evening with Two Grand Pianos* (Little David); Evans may not have worked in the two-piano format for 20 years, and the pair had never played together before. Given Lewis's thoughts on telepathy, it is therefore not surprising that their versions of " 'Round Midnight," "But Not for Me," and "Billie's Bounce," the encore, were extremely cautious. Tempos and comping tended toward the conservative, but Lewis spun a crystalline chorus (supported by boogie figures from Evans) on the Gershwin tune, and Evans closed the final Parker blues with a well-disguised thematic variation.

French horns, tuba, and timpani, plus Lewis on piano, augmented the Harvard Jazz Orchestra's brass and rhythm sections on Lewis's "Three Little Feelings." The day before the concert, Lewis had extolled the growing proficiency of student musicians, claiming that Berklee's Medium Rare Big Band can play vintage Gillespie charts better than the trumpeter's legendary bebop oufit; and except for some strain on the third little feeling, the Harvard brass blew Lewis's 1956 chart briskly. The rhythm section's time was, as usual, another matter, and Lewis ignored tentative bass lines in order to create a dancing solo. The other featured player was trumpeter Robert Merrill, and the tucked-under hurt in his sound (so reminiscent of the Miles Davis who was featured on the original "Three Little Feelings") illuminated the eloquent ballad section at the heart of the piece. Merrill's mournful statement was buoyed by Lewis's celebrated comping. "Comp," in Lewis's case, is short for "complete"; his support contains enough substance and coherence to stand on its own.

The premiere of "The Gates of Harvard" concluded the program. Lewis had been commissioned to compose a piece for the band, a string quartet, and the Evans trio. Evans had played Lewis music in the past (it is Evans, not Lewis, on the latter's *Odds Against Tomorrow* soundtrack), so Lewis felt no need to gear the music to his soloist. He did recognize that his full ensemble contained three distinct components (which would not have much opportunity to rehearse together in any event), so the roles of band, strings, and trio in the short piece are clearly defined. The resulting composition conveys a bracing, clever charm which was invigorating if hardly profound on initial hearing.

A string-quartet fanfare punctuated by orchestral bells brought on the band at a William Tell gallop. Evans quickly focused the melodic content of the introduction, then filled a series of band breaks with a grace befitting the composer. The thematic subject returned in a blues line by the trio, a bright base for Evans and Johnson solos spelled by string backgrounds, and an emphatic echo of the introduction by the full ensemble. A band interlude returned, with strings playing through the breaks this time, before the horns revved their way to a blues chorus with a more impressionistic harmonic cast. Evans and LaBarbara (on brushes) were clearly familiar with this mood; their solos were followed by eight bars for piano and band with the reed section in the lead, and a concluding blues chorus that resolved into the opening fanfare.

Even given the concert's various satisfactions, I was left wanting to hear more from the elusive Lewis, who prefers to teach in the United States and do the bulk of his performing and recording out of the country. (None of the three solo albums he has recorded since disbanding the MJQ has been released domestically.) His writing is also hard to come by, aimed as it usually is for foreign radio orchestras and limited-distribution documentaries. Perhaps his next visit to Cambridge will feature more of his own playing and a sampling of his recent writing. A return engagement is certainly warranted. How many others can — or are given the opportunity to — swing those ivy-covered gates? ●

Cellars by starlight

Ripples in the new wave

by James Isaacs

"Just had my last hamburger and milkshake/Even though they call it a frappe up here," begins Peter Dayton's "Last Supper," the best selection on *Sharp Cuts* (Planet), which anthologizes material by 10 unsigned American new-wave bands. As principal composer/lead singer/guitarist for LaPeste, the popular nihilistic trio he departed last summer, Dayton often flirted with apocalyptic notions, but never more persuasively — or listenably — as on this Ric Ocasek-produced number (Ocasek also produced the Fast's "Kids Just Wanna Dance," heard in this collection).

Recorded at Intermedia in January, "Last Supper" is dominated by Willie Cooper's mini-moog, which shifts between typically dispassionate eighth-notes on two chords and the stealthy counter lines associated with the Cars' keyboardist Greg Hawkes (and Brian Eno before him). Compounding the comic book doominess are intermittent electronic gasps keyed to Steve Rabbitt's (synthesized?) snare drum. It's a dense, almost static backdrop that's simultaneously sleek and bleak, and Dayton's vocal conveys the sort of paranoia that one would expect from someone in his predicament. Good gracious, he may not even get to digest that final, quintessentially American repast.

It should be added that at the Underground last week, the four-piece Dayton group (with new bassist Peter Collins on his first gig) played a set containing songs — notably the snappy "Pretty Girl" and a rockabilly/pop tune called "Girl Watcher" — that were every bit as savory as "Last Supper."

* * *

The Cars began their third LP for Elektra at New York's Power Station last week (with Roy Thomas Baker again producing), and before he left Boston Ric Ocasek talked a bit about the forthcoming album. "Basically, it's going to be more prepared than *Candy-O* was," Ocasek said. "We've had more time to work on it." The album will, in all likelihood, contain 10 songs. "I think it will be much more high-tech; there'll be denser harmonies and I think the lyrics will be more personal, which is sort of a departure for me, and freer. I'm not worried so much about things rhyming." At this point, Ocasek said, there are two leading candidates for album title: *Panorama* and *Mark III*. As for the cover, "it will probably be a very high-contrast picture of a black-and-white racing flag against a silver-blue background."

There was also mention of a tour to begin in August, which will include visits to Europe and, for the first time, Japan. Asked which recent albums have been on his turntable of late, Ocasek replied, "The only new record I've liked lately is the one that everyone's liked lately, and that's the *Pretenders*. I think it's great."

* * *

"The song is ended," as the Irving Berlin chestnut begins, "but the melody lingers on" for the Celtics, who, despite being outmuscled by the 76ers, provided a season full of surprises. Easily the largest jolt for this fan however, came not from one of the ballplayers, but from an announcer. Or rather, a stand-in announcer. On the night of the Ides of March, I tuned in a Celtics-Knicks game on the car radio, expecting to hear the croaking homerics of Johnny Most. Instead, a far younger, slightly nervous voice was calling the action and — wait a minute — that voice sounded very much like it belonged to my friend Mark Driscoll. I pulled over to listen closer, something I'd not done since the first time I heard the Jackson 5's "I Want You Back," a decade ago. Boston won, I believe it was 123-120, on late free throws by Cowens, but that was of comparatively small consequence. That *was* Mark Driscoll broadcasting. In my car. Seems that several large and angry frogs in Johnny Most's near-lengendary lead pipes forced him to the sidelines with about seven-and-a-half minutes left to play. Sitting nearby was Driscoll, who was serving as statistician for WBZ-TV's Roger Twibell, with whom he played college basketball at the University of Arizona. Driscoll, with some college broadcasting experience, was pressed into service and came through in the clutch. How often can that be said of a rookie in his first game at Madison Square Garden?

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ODDS AND ENDS: The Vinny Band's first 45, "The Ravioli" b/w "I Won't Bother You No More" (on Pasta Records, natch) is in the stores, as is a five-song EP by the Tweeds called *Perfect Fit* on the Autobahn label. And Ray Paul and rpm's initial LP is due this week. WCOZ's *Boston Beat* will air a few selections and interview the group on May 4, beginning at midnight, and Ray Paul and rpm are at Mr. C's in Lowell on May 10 (the Johnny Barnes Group opens). More soon on all of the above sides.

Human Sexual Response and Lou Miami and the Kozmetix are giving a special Mothers' Day recital at the Boston Film/Video Foundation, 39 Brighton Avenue, Allston, at 3 p.m. All proceeds will benefit the BF/VF, with donations $4.

The Neighborhoods will be on WQTV-Channel 68's *Boston . . . Live!* May 5-8 between 6-7 p.m. . . . . The Trademarks at the Rat May 6 . . . . Robin Lane and the Chartbusters and the Rings are the stellar twin-bill at the Main Act, in Lynn, May 8 . . . . Carmody at Jacks May 9-11 . . . . Lava at the 1369 Jazz Club May 9-10 . . . . The great saxophonist Art Pepper is at Sandy's May 5-7 . . . . Count Viglione's Love and Flame must be honored to be opening for Tommy James on May 5 at the Paradise . . . . The Needs at the Inn Square May 6-7 . . . . Reedman Craig Purpura's quartet at the Sunflower May 9-10 . . . . And the Ron Levy Bluesman Band, the Martells, and comedians Bob and Ron play a benefit "boogie bash" for the Eastern Service Workers Association on May 12 at the Tam O'Shanter, 1648 Beacon Street, in Brookline. Tickets are $3, and boogying commences at 8. ●

Lady be good

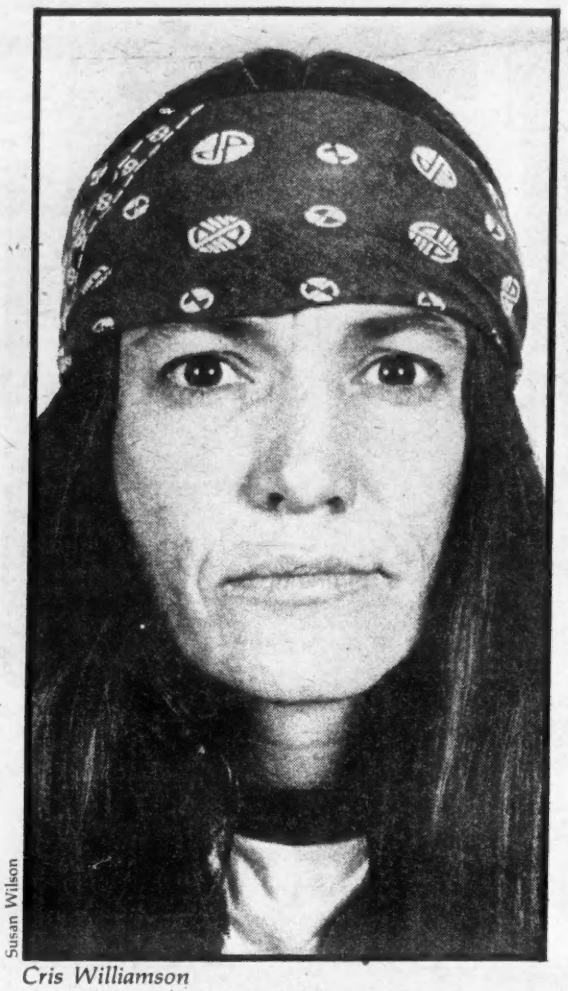
Cris Williamson at the Savoy

by Deborah Frost

Cris Williamson's first album for Olivia Records, *The Changer and the Changed*, has sold at least 100,000 copies — no mean feat, considering that the feminist record company deliberately bypassed traditional channels of record promotion and radio programing. The album never made it into heavy rotation, was never the recipient of the usual hype. Williamson herself has remained a mystery; her new album, *Strange Paradise* (Olivia), and the so-called Flying Colors Tour are her first after several years of semi-seclusion. *Strange Paradise* is a step forward for both Williamson and her record company; for one thing, it's recorded in a studio and not on a cassette. Still, in writing about the album, as well as Williamson's recent performance at the Savoy Opera House, one is up against the old critical conundrum of "women's music": one can sympathize with the politics but deplore the state of the art. But to hell with the conundrum: the very idea of "women's music" is as repugnant and offensive to me as the idea of "race records." Yes, until women themselves reject the ways in which they have traditionally been packaged and sold, they will be continually exploited. Yet, the only justification for most women's music is that it simply changes the pronouns to fit its audience's sexual preference, and only reinforces the most hateful female stereotypes: in other words, it is inept.

The protective atmosphere in which women's music is created — which places a priority on "supportiveness" — may be comfy, cozy, and conducive to self-expression; it also becomes a refuge for lazy art. No demands are met — other than toeing the feminist line — because no demands are made. *Strange Paradise* provides some glimmer of hope, maybe because Oliva Records is in economic straits and desperately needs a success. One cut, "Rock and Roll Child," although it's about as rock 'n' roll as Barry Manilow, may even be the company's first attempt at a Top 40 single.

Williamson is the closest thing to a conventional artist



Susan Wilson

Cris Williamson

that Olivia has. She is essentially a folk singer, which means we get more humanistic mumbo-jumbo than gay politics; still, whatever her merits, her music should be exposed to a larger audience. And to this end, *Strange Paradise* was professionally made and (in comparison to the your-kindergartener-coulda-done-it style that has marked her previous efforts) slickly packaged. Yet as Olivia moves into the mainstream, its albums are going to be subject to scrutiny and evaluation on grounds other than political. One of the major problems with the record is that June Millington, who, as producer and arranger, is responsible for some of the album's more sophisticated effects and arrangements (syn-drums here, vocal harmonies there), uses it as an experimental vehicle for her drumming. Unlike her best guitar playing, her drum technique has little drive, style, or ingenuity. At least she manages to keep the beat — more than can be said for Cam Davis, a woman whose foot is slower than molasses, and who dragged Williamson's more plodding rhythms into sheer monotony at the Opera House.

What was unfortunate about seeing Williamson was that the Savoy exaggerated all of her worst tendencies. Dwarfed by *The Flying Dutchman* set, she seemed lost, never able to bridge the orchestra pit, never achieving the communal spirit that characterizes the best feminist concerts and usually offsets the participants' lack of experience or skill. June Millington and Jackie Robbins (bass, cello) have both experience and skill — although they were often laid-back to the point of appearing laid-out. The drumming was a continual problem, and one couldn't help but wonder if Millington would play more than two bars with a male drummer of such minuscule talent.

Williamson is an adequate pianist, but her voice (certainly not her Moon/June approach to songwriting and the frequently colorless grooves she locks into) is her main strength. It's a folk voice, sort of like Judy Collins's — without the quivers — a little deeper and darker. In a more intimate atmosphere, it might have overwhelmed; she might have come off as a powerful, magnetic figure. In a small hall, her raps (and they were not intros, but raps) might have been more appropriate. They were occasionally witty, even charming — comparing guilt to nuclear waste, for instance; but, quite frequently, they were just meaningless rambles — you know, peace, happiness, yeah, yeah, yeah. For stage action, there was only the interpreter for the deaf, trying in vain to figure out how to sign a phrase like "shoo be doo." Williamson herself didn't try half as hard to reach out to her audience. And this was an audience eager, willing to participate. Williamson and band responded with a kind of disturbing condescension — the kind of thing that made them put on sunglasses before seguing into an oldies medley. What made the gesture (I think they were supposed to be mocking rock 'n' roll) more upsetting was that this was one of the two times the concert took off. The other was "When Anger Takes the Wheel," the best song on the album and an opportunity for Millington to show that, of Lowell George's students, she can be more clever than Bonnie Raitt (who plays the solo on the LP). The audience wanted to boogie, and the performers let them down. It's encouraging that independents can flourish, that a virtual pop unknown like Cris Williamson can sell out the Savoy — and similar places around the country. What is sad is that her audience is so hungry, so starved for a musician it can identify with, it has — as women too often have — settled for less. ●

The BSO wraps it up

by Lloyd Schwartz

There was one moment in Seiji Ozawa's Mahler Seventh — which concluded the BSO's 99th season — that actually sounded like Mahler. It was a brief viola solo played by Burton Fine in the third movement, Mahler's hallucinatory and sinister Scherzo. The marking is *Shattenhaft* — shadowy, phantomlike — and Fine's disembodied tone and nervous rhythms indicated his comprehension. The Seventh is a strange, misunderstood work. Even the BSO's program notes miss the point — categorically connecting the Fifth, Sixth, and Seventh Symphonies (so different in character from one another) with Mahler's serious and mystical Rueckert song-settings. But the Seventh, Janus-like, looks as much backward and forward as around. The second-movement *Nachtmusik* has its rhythmic roots in the quasi-folk, serio-comic marching songs of the early *Knaben Wunderhorn* series, especially *"Revelge"* (Reveille); while the whole sequence of middle movements — the ghostly Scherzo flanked by two "night-musics," with their brilliant, uneasy parodies of romantic styles — looks ahead to the bitterly satiric mid-section of the Ninth. Even the large outer movements of the Seventh, with their "happy" ending, seem more a preview — or premonition — of the monumental struggles and ambiguities of the corresponding movements of the Ninth.

In any case, Ozawa — as usual — blithely disregarded the emotional ambivalence embodied in Mahler's quirky shifts of dynamics and color. He sailed right through the piece, never looking for connections, feelings, ideas — this was just one big, *loud*, romantic extravaganza. The playing was all too typical of the kind that's been cropping up lately at the BSO — coarsely pushed brasses, shrill and sloppy strings — all peculiarly balanced. "Background" string passages couldn't be heard at all under the brasses; supporting or punctuating brasses leapt out over the melody. This didn't happen with Tennstedt's Mahler or with Abbado's. Ozawa doesn't seem to hear these things.

The Beethoven "Pastoral" of the previous week went a little better, especially the strings (with some especially consistent second-violin trilling in the *Andante*). At least the orchestra knows how to play Beethoven. Still, it was thumpingly dull and empty, Ozawa demonstrating as little sense of Beethoven's fresh air as of Mahler's unsettling interior landscape. This program began with a disastrous rendering of Webern's orchestration of the six-voice Ricercar from Bach's *Musical Offering* (1935). Here is Webern at his most imaginative, with his Schoenbergian technique of articulating the components of a musical phrase by changing the instrumentation for each segment of it (*Klangfarbenmelodie*). The tune itself was originally by Frederick the Great, who had challenged Bach to develop it into a fugue. In the *Musical Offering* (dedicated to Frederick), Bach made no indication of instrument, though it seems intended for the keyboard. Webern sets it for 11 solo players (winds, brasses, timpani, and harp) plus strings. The weaving of sound is so graceful Balanchine used it for the formal closing movement of his all-Webern ballet, *Episodes*. Boulez's recent complete Webern set has the best performance of it I've heard — absolutely sure of the melodic line as it passes from instrument to instrument (with all the rubato and dynamic nuance Webern writes into the score), and vividly dramatic in structure, as it builds to the final cadence where, for the first time, all the instruments play together. Ozawa gave us a sagging, muddy, enervated shambles. The players sounded as if they couldn't figure out who went next. Webern said he chose Bach's fugue "to reveal its motivic coherence" and "to indicate the way I feel about the piece." With neither continuity nor feeling, this special work was virtually unrecognizable.

Webern and Beethoven surrounded the much-postponed BSO premiere of Donald Martino's Piano Concert. Martino began writing it in 1958 and took seven years to finish. It sounded both labored and dated. If Martino's more recent music is flawed at all, it is by an excess of sweet melody. The Concerto had no such problem. These 12-tone commonplaces found their only profile in staging — the placement of woodwind and brass sections on opposite sides of the stage, and a lidless second piano "hidden" behind the soloist. The orchestra was listless and half-hearted, but Dwight Peltzer, suave and pompadoured (a bit like Liberace), made an impressive BSO debut, especially in the two large cadenzas linking the three movements, lending the music power and authority it didn't seem to own.

The surprise of the season was, of all things, Mendelssohn's Victorian warhorse, *Elijah*, marking Ozawa's return to the BSO after what amounted to a three-month absence. He'd been scheduled to turn up at the end of February (conducting the Martino) but came down with the flu instead, so we've had only guest conductors since the middle of January. These included Kurt Masur and Colin Davis, whose Schubert Ninth (at least in the performance following its recording session) was the most magnificent coalition of music, interpretation, and performance of the entire season. (Davis played the Scherzo, extraordinarily, with all the repeats — it lasted a full 15 minutes, but who was counting?) This was followed, I suppose inevitably, by disappointments: Gluck's *Orfeo*, badly conducted by George Cleve, badly played, and absurdly "semi-staged," and an evening of Vladimir Ashkenazy, practicing at the podium. Then, with plenty of time for rest and recuperation, and with a work that couldn't exactly be called intellectually taxing, Ozawa came up with his only genuine success in Boston in at least three years. Ozawa had help from three sources — the orchestra, no doubt relieved to be working with a technician after Cleve's unstylish and aimless flounderings and Ashkenazy's passionate flailings; the Tanglewood Festival Chorus, back in its element after its crude inability to cope with Gluck's elegance and restraint; and Met baritone Sherrill Milnes, very much in *his* element in the title role, pouring forth gallons of appropriately heroic and prophetic sound. Milnes is not a subtle singer — his Iago, for example, is grotesquely mangled cardboard. But Mendelssohn requires little other than vocal magnificence, and Milnes had it to spare.

The other vocal soloists, in typical BSO fashion, were either not up to their roles or simply wrong for them. Elly Ameling's voice and style are too intimate for "Hear ye, Israel," lacking the kind of elegant declamation that Elizabeth Phinney supplied at the Masterworks Chorale's *Elijah* at Sanders only two weeks earlier. In Wayne Rivera, the Masterworks also had a better, sweeter tenor than the BSO's Neil Shicoff, whose hard, pinched sound was an ordeal to listen to. And Gwendolyn Killebrew was the mush-mouthed alto, scooping, unsteady, unable to control her wide vibrato or unify her divergent timbres. (She'll be back at the BSO for two concerts next year.)

The singing at the BSO has been of variable quality all season. Frederica von Stade's fine Ravel at the opening concert last October seems far away indeed. In *Orfeo*, the loveliest and most expressive, most rhythmically alive singing was Euridice's, Scottish soprano Margaret Marshall; the worst was Elizabeth Knighton's steely Amor. Orfeo was to be sung by Jan DeGaetani, whose extraordinary ability to act with her voice had been largely wasted in the Dvorak *Stabat Mater* in January. Her Orfeo was the vocal performance I was most eagerly waiting for all year, but she fell victim to laryngitis and was replaced at the last minute (at each concert) by one of our best local singers, D'Anna Fortunato. DeGaetani is a hard act to replace, and Fortunato was never less than adequate. Technically, her biggest trouble was with the low-lying notes of the first act, which were barely audible. But more disturbing was her incapacity to float with the shifting emotional colorings of the text. It was all unpointed, melancholy but monochromatic, especially in the great *"Che faro,"* which had the added problem of being rushed through by Cleve. (Kathleen Ferrier had the same problem with Fritz Steindry on her famous recording.) Fortunato's great moment was the brief accompanied recitative after *"Che faro"* — Orfeo begging the now twice-deceased Euridice to await him. It's probably the most exquisite single moment in the opera, and Fortunato — I don't know how else to say it — quietly opened her heart and sang.

In *Elijah*, as it turned out, none of the soloists besides Milnes mattered much. Ironically, a performance of *Elijah* usually depends on the solos, because the thick senti-

Continued on page 13

Boston's Most Purchased Albums

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEK(S) ON LABEL	
1	1	BOB SEGER/ SILVER BULLET BAND	Against the Wind	8	Capitol
2	2	THE J. GEILS BAND	Love Stinks	12	EMI
5	3	ROBIN LANE/CHARTBUSTERS	Robin Lane/Charthusters	3	Warner Bros.
4	4	THE PRETENDERS	Pretendors	14	Sire
3	5	PINK FLOYD	The Wall	20	Columbia
7	6	VAN HALEN	Women and Children First	3	Warner Bros.
6	7	THE FOOLS	Sold Out	9	EMI
8	8	LINDA RONSTADT	Mad Love	9	Asylum
10	9	MICHAEL JACKSON	Off the Wall	26	Epic
11	10	BILLY JOEL	Glass Houses	7	Columbia
9	11	TOM PETTY/HEARTBREAKERS	Damn the Torpedoes	24	MCA/Backstreet
15	12	RAY, GOODMAN, & BROWN	Ray, Goodman, & Brown	10	Polydor
14	13	AMERICAN GIGOLO	Soundtrack	7	Polydor
12	14	THE CLASH	London Calling	11	Epic
13	15	BETTE MIDLER	The Rose Soundtrack	18	Atlantic
-	16	CHRISTOPHER CROSS	Christopher Cross	1	Warner Bros.
19	17	BOZ SCAGGS	Middle Man	2	Columbia
17	18	THE BROTHERS JOHNSON	Light Up the Night	7	A&M
20	19	MANHATTAN TRANSFER	Extensions	2	Atlantic
25	20	THE ISLEY BROTHERS	Go All the Way	3	T-Neck
16	21	THE BEATLES	Rarities	4	Capitol/EMI
21	22	THE JOE PERRY PROJECT	Let the Music Do the Talking	4	Columbia
-	23	KENNY ROGERS	Gideon	1	United Artists
-	24	BLONDIE	Eat to the Beat	19	Chrysalis
-	25	JERMAINE JACKSON	Let's Get Serious	1	Motown

WBCN's Most Played Albums

-	1	PETE TOWNSHEND	Empty Glass	1	Atco
2	2	THE J. GEILS BAND	Love Stinks	15	EMI
1	3	THE PRETENDERS	Pretendors	16	Sire
3	4	ROBIN LANE/CHARTBUSTERS	Robin Lane/Charthusters	5	Warner Bros.
5	5	THE CLASH	London Calling	15	Epic
4	6	TOM PETTY/HEARTBREAKERS	Damn the Torpedos	23	MCA/Backstreet
6	7	BOB SEGER/ SILVER BULLET BAND	Against the Wind	9	Capitol
7	8	ELVIS COSTELLO/ATTRACTIONS	Get Happy!!	10	Columbia
8	9	GENESIS	Duke	4	Atlantic
16	10	VAN HALEN	Women and Children First	3	Warner Bros.
13	11	THE FOOLS	Sold Out	9	EMI
9	12	PINK FLOYD	The Wall	21	Columbia
10	13	THE SKATT BROS.	Strange Spirits	2	Casablanca
19	14	LINDA RONSTADT	Mad Love	10	Asylum
15	15	PRIVATE LIGHTNING	Private Lightning	9	A&M
-	16	CHRISTOPHER CROSS	Christopher Cross	1	Warner Bros.
-	17	ORIGINAL MIRRORS	Original Mirrors	1	Arista
20	18	THE FABULOUS THUNDERBIRDS	What's the Word	2	Chrysalis
-	19	THE MOTORS	Tenement Steps	5	Virgin
-	20	SUZANNE FELLINI	Suzanne Fellini	3	Casablanca

WBCN's Most Played Singles

CRISTINA	Is That All There Is?	Ze
MARTHA AND THE MUFFINS	Echo Beach	Din Disc (Imp.)
THE VAPORS	Turning Japanese	United Artists (Imp.)

WBCN'S Most Played Local Music

THE MARTELS	Catching Up
MPC	Lose Control
THE RINGS	I Need Strange

BIG MATTRESS SONG OF THE WEEK:

ROCKY BURNETTE — "Tired of Toein' The Line" — EMI

WITH A BULLET

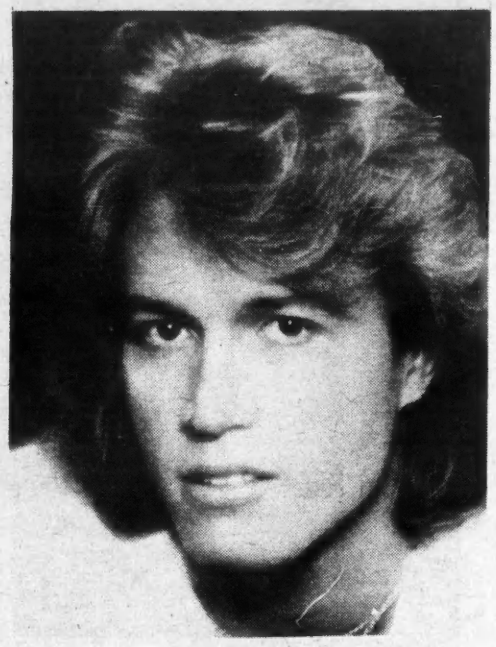
Selected by Kit Rachlis, Boston Phoenix Music Editor

The Brains (Mercury)
"Money Changes Everything," the independently produced single the Brains released last year, was as close as you come to pop epiphany — it was as if a lovelorn Karl Marx had become lead singer for the Band. The LP's re-recorded version is faster and maybe even better. The rest of the album is not far behind, though the group's organ-heavy style get ponderous at times. Like Thumbs and Robin Lane, the Brains are mainstream rock liberated by punk — where most of this year's best music has been coming from.

Colossal Youth — Young Marble Giants (Rough Trade)
Not mainstream, but not as radical as you would think from a group that consists solely of bass, either guitar or organ, and lead singer. You could call it a power duo, except the Moxham brothers prefer hypnotic rhythms, grainy textures, and translucent sound, and Alison Statton's cool recitations hardly exhort. Folk-rock meets arty punk is more like it — music that is understated, mysterious, and always comes to a point.

Jules and the Polar Bears (Columbia EP)
An improvement over Jules's second record, though not the equal of his debut. Still, the EP goes a long way toward solving some elemental problems that have plagued Jule's albums. The mix concentrates on his voice and the melodies move with some spark — which means not only that we can hear Jules's non-stop outpourings, but also that we want to. All of which suggests that the first album was no fluke.

Records



Andy Gibb
AFTER DARK
(RSO)

The Bee Gees are nothing if not careful. When they produce someone else, he or she gets the full Bee Gees make-over; altar-boy vocal support, a backdrop of pop chamber music, four hurdy-gurdy men debunking ska rhythms. Whomever the Bee Gees sponsor also gets Bee Gees' lyrics — which, at times, are not as slight as their feathery context might suggest. They penetrate emotions and analyze relationships so condensed that the singer boils over with Edwardian euphuism.

Andy Gibb may be a younger brother, but he's no exception: the Bee Gees make all the decisions about *After Dark*. Still, the role given Gibb is special to him. One needn't go farther than the break in "Desire," the album's single, to learn what part he's playing. Listen to his panting and listen to the Bee Gees join him in a barbershop harmony of panting. Too obvious, but good fun: Gibb gives new meaning to the phrase "puppy love."

The justification of his dog impressions shows up in the golden-retriever lyrics: "You are desire/Anything you need I give you/Right or wrong/And when I get to you/My desire is glowing in your eyes." Not bad, for man's best friend, but no longer what anyone expects of a man. The allegory — man as loyal, subserviant, reliable pet — becomes, in turn, an irony even the blithest Bee Gees tweepie can't miss.

"Desire" is the album's triumph. Though Gibb repeats his dog performance in "Falling In Love With You" and "After Dark," and though he hustles, playfully, to retrieve his lover's every wish at her command, the Bee Gees' lyrics impute him no further insight about why he does so. Granted, there is a certain cleverness in picking Olivia Newton-John for Gibb to serenede in "Rest Your Love on Me" and "I Can't Help It." Newton-John's wasp-waisted soprano revives the era of acoustic-mike recordings and allows Gibb's politecowboy vocal, aided by veiled Nashville arrangements, to evoke a tintyped turn of the century. But even these masques cannot rival the moment in "Desire" when Gibb, after nuzzling closer and closer to his desired one, ceases to be a prince charming and reveals himself as a canine oracle with painful if metaphorical truths for those who force him to play the part.

— Mike Freedberg

The Buzzcocks
DIFFERENT KIND OF TENSION
(I.R.S.)

The Buzzcocks spurted out of the Clash/Pistols mold three years ago with a sound all their own: machine-gun tempos, penetrating melodies, guitars that shimmer rather than drone, and a voice — leader Pete Shelley's — that has the whine of a sleepless little boy and the rasp of a cranky old man. The sound has grown richer on *Different Kind of Tension*, the band's fourth album and second American release.

In "You Say You Don't Love Me," Shelley has written his finest pop song, a simply played, simply sung lesson in how to contend with unrequited love: recognize the illusion, quash the false hopes, contain the bitterness, return to reality. And in "I Don't Know What To Do With My Life" he has written one of his best punk songs. It, too, is simply played, simply sung. The band plays fast, but the trip is mapped out and the twists and turns are tighter than ever. But "I Believe," Shelley's longest (7:09) and scariest song, has greater impact than either of these. He sings the opening lines over brisk drumming and brightly-picked guitars: "I'm losing control now/ I'll just have to slow down a thought or two/ I can't feel the future/ And I'm not even certain that there is a past." He follows with a list of creeds and slogans: worker's revolution, the Final Solution, Immaculate Conception, resurrection, absolute truth, perpetual motion, perfect devotion, original sin, and others. Of course, this string of lofty concepts is a joke to Shelley, and the fun, bouncy melody makes sure you understand. But when he hits the chorus, the music snaps into a rigid beat, and Shelley murders the satiric mirth by singing: "There is no love in this world anymore." When the band returns to its joyful gallivanting, the joke's not as funny anymore. Then 'round comes the chorus again, souring the spoof entirely. The final few minutes of the song are nothing but the unyielding beat, a stiff migraine pulse, and Shelley repeating the chorus line over and over, 14 times.

There are other good songs on the album, which is particularly satisfying because previous LPs have had lots of filler. The exception is their last release, *Singles Going Steady*, which really wasn't an album but a collection of all their 45s. It doesn't match *Singles*, but *Tension* plays well through both sides. Guitarist Steve Diggle contributes three songs, not one a clunker; he, too, is an embittered romantic, but much more battered than Shelley. (On their second album, *Love Bites*, Diggle wrote a folkish song called "Love is Lies.") The title cut, by Shelley, portends to be a study of contradictions — be sane, be mad, be strong, be weak — but it's really nothing more than a word game backed by clinky pop energy. The band has enough tension without calling attention to it — the title is an example of Shelley's tendency to be clever rather than intelligent. *A Different Kind of Tension* reaffirms that the Buzzcocks are a great group. I'm still waiting for the great album.

— Doug Simmons

US Steel Cello Ensemble
BITTER SUITES
(Rutdog)

Sonde
EN CONCERT
(Music Gallery Editions)

The most audacious way to create new sounds is to build new instruments. Ideally, such constructions ought to produce a characteristic timbre, which should respond to the physical actions of the performer; they should offer a fairly broad range of available pitches, dynamics, and durations, and, if the beasts are intended for live performances, they should be handsome to look at and dramatic to play.

The US Steel Cello Ensemble, based in Cambridge, and the Canadian group Sonde (whose name puns on the verb "sound," as in "plumb" or "probe"), work with the complex sonorities of large sheets of metal. Notoriously difficult to tune, metal sheets are used in orchestral music specifically as sources of cacophony: the thunder sheet heard at the end of the "Mars" movement of Holst's *Planets*, for example, is just such a sheet, shaken or beaten. Unlike a string, the plane can flex in any number of fractional resonances, producing a profusion of enharmonic overtones.

The principal task facing these musical designers, then, is to isolate the tones desired out of the cacophony. Robert Rutman, inventor of the steel cello and leader of the Ensemble, tethers his sheets to fixed pitches: the steel cello curves around a taut cable that Rutman stops with his fingers and bows like a cello string; his other construction, the bow chime, is acoustically coupled to tunable metal rods. Working with these instruments over the last ten years, Rutman and his ensemble have found the notes corresponding to overtones of the sheets. The *Bitter Suites* move slowly, thanks to the ponderousness of the sound source; they're based on low drones, shot through with enharmonics, and the thunder of the unrestrained sheets is always lurking in the background.

The Sonde performers control the pitch of their sheets by treating their sound electronically, with band-pass filters; this offers more flexibility (a particularly clever effect consists of running the filter rapidly up the scale, producing an arpeggio or glissando effect) but does not seem fully to exploit the possibilities of the medium. Another of their constructions, an immense board zither they call the Sahabi, features four courses of up to 30 strings each and responds somewhat better to the electronic processing. Electronics dominate everything Sonde do — a piece for five ring-modulated flutes produces remarkably similar enharmonics, and another, for voices and tape echo, is amusing, but easily reproducible by anyone with a microphone and a three-head tape deck. The US Steel Cello Ensemble's album is available at local record shops; both albums may be obtained from the New Music Distribution Service, 500 Broadway, New York, NY 10012.

— Michael Bloom

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Books

The future is now

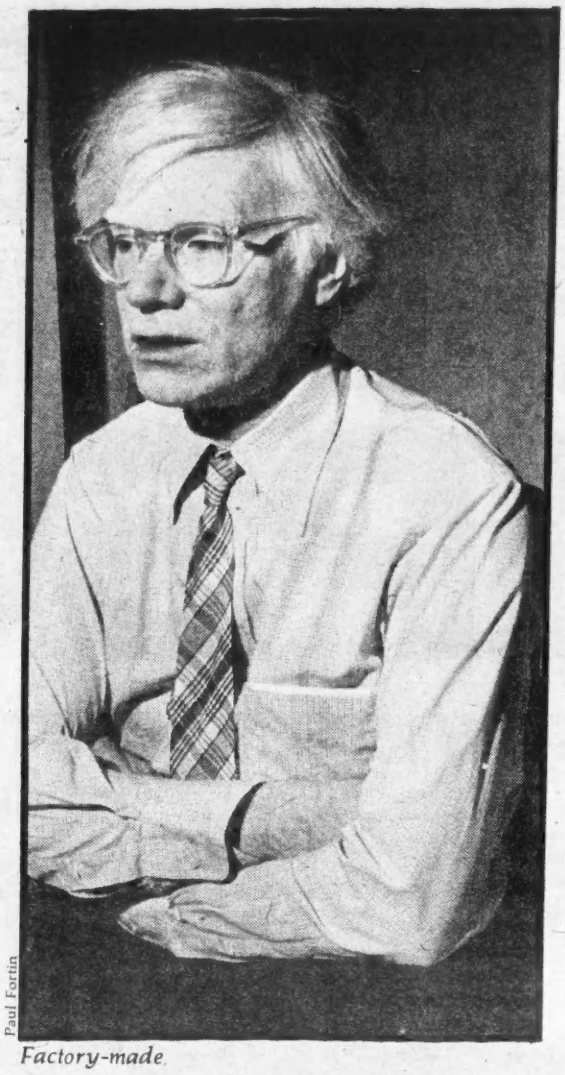
Andy Warhol in the '80s

by Kenneth Baker

Nostalgia for the '60s has become a vital national psychological resource. Since the future will not accommodate our hopes for a better world, the past must, and the '60s are the last period we can associate with the feeling of Something Happening. Who better to produce a memoir of the Groovy Decade than Andy Warhol, who did so much to set the style and tone of official '60s culture? Now we have Warhol's reminiscences in a new book, *POPism: The Warhol '60s* (Harcourt Brace Jovanovich, 310 pp., $12.95). With the help of collaborator Pat Hackett, Warhol has reconstructed a mass of anecdotes, conversations, and other recollections evoking the scene of which he was the center if not actually the originator.

Already a successful commercial illustrator in 1960, Warhol wanted recognition as a serious artist. Above all, he wanted to be famous, not famous like Willem De Kooning, but famous like Clark Gable, or Dwight Eisenhower, or the pope. His early Pop paintings were not the first statements of the then-emerging attitude with which he would become identified more than any other artist. Jasper Johns and Roy Lichtenstein were already producing works whose detachment and commercial imagery were meant as a rejoinder to the "heroic" aesthetics of Abstract Expressionism. What Warhol did that set him apart from fellow Pop artists was create a social scene (or permit it to develop around him) in which people felt free — or even compelled — to play out aspects of the newly emerging sensibility that was natural to him. More inclined to let than make things happen, Warhol provided an uncritical atmosphere and setting (his 47th Street loft, which came to be known as the Factory) in which people he found interesting more or less did as they pleased. He would simply make use of whoever or whatever suggested itself as exploitable for aesthetic or career purposes. He attracted such a strange, energetic, and histrionic group that he scarcely seems to have manipulated them into providing him with filmable performances, outrageous distractions, and antic ideas for paintings.

Thanks to a combination of vanities, desperations, and drugs, the people who frequented the Factory became convinced that they were What Was Happening in New York, capital of cultural notoriety. With his strange blend of curiosity and indifference, Warhol was willing to let just about anything happen that would provide him with something to watch (or film). As the decade wore on, his basic passivity increasingly exposed him to danger, as he realized — too late — when Valerie Solanas walked into the Factory, in 1968, and shot him. He had always been attracted to crazy people because they could be counted on to provide surprises, even originality. His willingness to accept whatever was happening seemed safe and sane early in the decade, but the shooting convinced him that the '60s he delighted in had taken a dangerous turn toward violence.



Paul Fortin

Factory-made

Much of Warhol's book is a blend of history and gossip, his chronicle of hobnobbing with the rich, the weird, and the glamorous. But occasionally he stands back and reflects on the the way things went with the laconic wit of his best public statements. He muses, for example, on the importance of drugs to the character of the '60s: "I could never finally figure out if more things happened . . . because there was more awake time for them to happen in (since so many people were on amphetamine), or if people started taking amphetamine because there were so many things to do that they needed to have more awake time to do them in." Not content to let such serious questions pass unqualified, he adds: "Seeing everybody so up all the time made me think that sleep was becoming pretty obsolete, so I decided I'd better quickly do a movie of a person sleeping. *Sleep* was the first movie I made when I got my 16-mm Bolex."

Some of the legends surrounding Warhol are explained in the book, such as the story about his sending a surrogate to make public appearances on his behalf. He actually explains, or appears to explain, some of the attitudes attributed to him, such as his feelings about boredom: "I've been quoted a lot as saying, 'I like boring things.' Well, I said it and I meant it. But that doesn't mean I'm not bored by them . . . I could never stand to watch all the most popular action shows on TV, because they're essentially the same plots and the same shots and the same cuts over and over again. Apparently most people love watching the same basic thing, as long as the details are different. But I'm just the opposite: if I'm going to sit and watch the same thing I saw the night before, I don't want it to be essentially the same — I want it to be *exactly* the same. Because the more you look at the same exact thing, the more the meaning goes away, and the better and emptier you feel." Hearing or reading such statements out of context, people still wonder just how literally to take them. Is Warhol really as committed to emptiness, to focus on surface, as he says he is? Is this a commitment you can choose to make if you are really *aware* of the possibilities of meaning, of depth? If reading the book and looking at Warhol's art or films doesn't convince you such a commitment is possible, meeting the man himself probably would.

When I met Warhol recently for an interview, he wore the same shy, epicene aspect he'd had when I first met him about five years earlier. He utterly lacks the sense of personal energy we are accustomed to expect in people who propel themselves into the American media limelight and stay there. His genius is, evidently, an ability to turn the available energy of other people to advantage without their resenting it (perhaps without their knowing it).

I asked him whether he agreed with me that art has gone out of fashion since the '60s. He did, and averred that fashion had come into fashion in its place. Consequently, the focus of his interest recently has been his magazine, *Interview*, a kind of glamor journal in which the slickest advertising design merges with interviews of what used to be called Beautiful People. The heyday of Pop may be past (because it may have been the heyday of American empire, which is past), but *Interview* continues the Warhol vision of a life whose whole content is style.

In between taking phone calls and receiving an

Continued on page 13

Announcing The Advance Ticket Sale For A Most Extraordinary Exhibition

PABLO PICASSO

A RETROSPECTIVE

On May 22, The Museum of Modern Art opens its doors to *PABLO PICASSO: A RETROSPECTIVE*. And for no more than the price of a movie ticket, you can see one of the most eagerly awaited exhibitions in recent memory. **Tickets go on sale at MoMA and at Ticketron outlets nationwide on April 14.**

Never before has there been such an extensive show of Picasso's work. Paintings, sculpture, drawings, prints, ceramics and designs for the theater will come to New York from museums and private collections around the world, including the future Picasso Museum in Paris, and loans from Picasso's heirs. Many were Picasso's own Picassos and have rarely been exhibited publicly.

Through September 16, the entire Museum will be devoted to the works of Picasso. This extraordinary show must be seen by all those who love modern art—and those who would like to understand it better.

And to make sure that everyone who comes to the exhibition will have an optimum viewing experience, The Museum is limiting the number of visitors entering at any one time.

Tickets must be purchased in advance and are being sold for specific dates and times, at half hour intervals. Hours for the show will be 10 a.m. to 6 p.m., Fridays through Tuesdays; 10 a.m. to 9 p.m. on Thursdays. Wednesdays are reserved for Museum members. Although you must select a specific entry time, there is no limit to how long you can stay.

To avoid disappointment, select your dates and purchase your tickets early.

How to buy tickets

Tickets are on sale from April 14 at Ticketron locations nationwide. Admission for adults is $4.50. Special rates are $2.50 for students with valid ID's, and $.75 for senior citizens and children 16 and under. There is a $.75 service charge per ticket at Ticketron outlets. You may purchase up to four tickets for each of two dates—a maximum of eight tickets.

For Ticketron information in Boston, dial (617) 542-5491.

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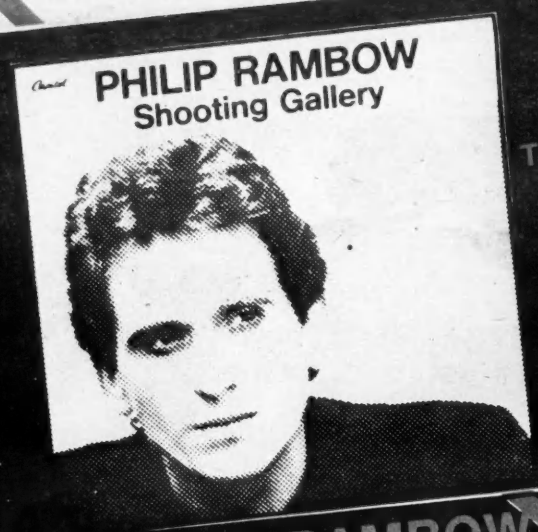

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MUSIC WORLD

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Dead, from LA, it's . . . *Fridays*

by James Isaacs

A colleague recently recalled a piece she'd written on "What Makes Young People Laugh?", and a coincidental encounter while on said assignment. Waiting to interview Gilda Radner and Bill Murray, who starred in the off-Broadway revue she's just seen, my friend was approached by a tidy young man with an ingratiating manner. As it happened, the fellow was also most curious about the nature of the "new comedy," since the ABC network at which he was a vice-president was developing its own *Saturday Night Live*-type series.

Four years later, ABC, presumably sniffing the long-rumored demise of *Saturday Night*, has countered with *Fridays* (Ch. 5, 11:30 p.m.), whose 90 minutes — or the 90 minutes I endured, at any rate — are so putrid as to make Don Kirshner's "Village Idiots" look like Sid Caesar's repertory players. Then again, perhaps cannibalism in a diner, a monk receiving an inflatable nun doll by mail, and three women gleefully hawking and spitting *do* constitute the "new" comedy as much as Geraldo Rivera embodies the new altruism. Whatever, the *Fridays* of April 25 brought new meaning to the term "cheap imitation."

Plagiarism is hardly a concept novel to television, of course; one can almost hear network execs barking "Give 'em something familiar" when one watches the venerable "Five Vs of Video" (vapidity, venality, vacuity, vulgarity, and violence) ceaselessly and shamelessly spun-off and recycled in prime time. But TV thievery was not always so thoroughly without honor, as witness the Western craze of the middle-to-late '50s.

After *Gunsmoke*, everyone was raring to saddle up, yet there surfaced a number of distinctly different horse-opera heroes, rather than a corral full of Matt Dillon clones. *Have Gun Will Travel*'s Paladin was erudite, the brothers Maverick were roguish, and the prosperous Cartwright clan of *Bonanza* were patriarchal (Ben), brooding (Adam), galootish (Hoss), and cuddly (Little Joe). Sugarfoot was a shy matinee idol, the Rifleman (closest in personality to Mr. Dillon) a right-minded widower, and Bat Masterson a sheriff-*cum*-dandy (actually he more resembled *Sky* Masterson, the slick gambler in *Guys and Dolls*). On the other hand, during this same period, ABC and Warner Bros. cavalierly — and unsuccessfully — remodeled their "swinging" detective series *77 Sunset Strip* into *Hawaiian Eye*, *Bourbon Street Beat*, and *Surfside Six*.

At least the "creators" of *Hawaiian Eye* had the smarts to disguise the Edd "Kookie" Byrnes groovy car-hop of *77* in Connie Stevens's saucy songstress "Cricket Blake" (but Kookie combed his luxuriant pompadour more divertingly than Cricket warbled, partially explaining why *Hawaiian Eye* had so few witnesses). *Fridays* evinces no such subtleties — it simply snorts up *SNL*'s skits and bits and tone and groove, then blows them out, like some cocaine comic-*manque* at a party. It's enough to make a body long for the more subdued days of lampshades on heads.

Live from Los Angeles (which immediately seems a contradiction in terms), *Fridays* introduces nine still-faceless, eager young actors (six men, three women), and spotlights rock 'n' rolling musical guests (last week it was the Clash, in their less-than-cataclysmic American TV debut). There are also plans for a different celebrity announcer each show, although creative consultant/script supervisor Jack Burns did the honors on the only program I've viewed (a clown puppet, which, I understand, is a saltier variation on the hapless "Mr. Bill," did not put in an appearance).

The similarities mount, from the mock newscast ("Friday Edition," wherein anchorperson Melanie Chartoff, a darkly pretty sorority type with an irritatingly nasal voice, frequently fumbled her lines), the interview with "John Anderson" (portrayed as a slightly cross-eyed, hostile boob), and the red-herring commercials (a mirthless pitch for "Herpes Test II"), to the send-ups of TV and films and odds and trends. "Diner of the Living Dead," the lead-off set piece, was a conceit redolent of *SNL*: a couple unwittingly stops at a roadside eatery full of gluttonous zombies. *Specialites de la maison* included handburgers, buttered fingers, and fried bunions, and the blood and gore flowed like soup and coffee at a busy Bowery mission. While this grisly exercise hardly had a pay-off (the wife's revulsion causes the couple to depart abruptly, although her husband was gobbling his meal with gusto), it *did* set a mundanely loathsome tenor that informed much of the proceedings.

It would seem that *Fridays* would like to one-up (chuck) *Saturday Night* for what it probably considers the tube's Grand Guignol laurels. There's little doubt that the prototype has grown ever more degenerate this season, in much the way that one of *its* models — the *National Lampoon* magazine — has increasingly turned to "gross-out" humor over the past few years. Thus, *SNL* has treated us to, among other things, cockroaches being "amputated" and scalded alive, a visit to an ancient Roman "vomitorium," and, the *piece de resistance*, a short subject on the "lifestyle" of the Boat People.

Now, this is rather sick stuff, repugnant to young and old, hip and square alike (and surely reflects the boredom and paucity of imagination besetting *SNL*'s writers). By contrast, *Fridays*' expectorating female trio, singing the praises of a cathartic lunger in a TV-coffee-klatch parody called "Women Who Spit," was tame indeed (okay, it *was* a little unappetizing), as were the two ballet-dancing defectors, the Petroshevskys, whose extracurricular activities run to brotherly love. And snickering about the sex lives, or lack thereof, of persons of the cloth (as in the inflatable nun black-out) went out with padded bras.

A less scabrous sketch about a two-faced partygoer confronted by his friends in spooky, encounter-therapy style, was also a dud, but the possibility of progress cropped up in some courtroom high jinks. An accused murderer finds himself being defended by someone with absolutely no legal experience — worse still, he's been sent over from a temporary employment service that very afternoon ("Don't worry," the novice assures his incredulous client, "I read the transcript on the bus").

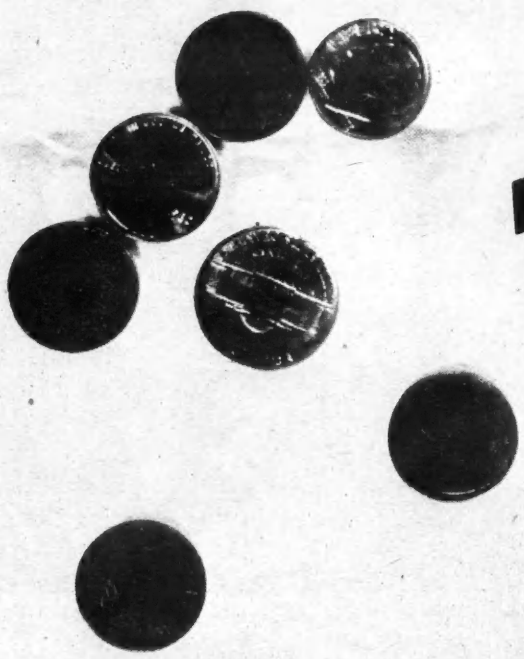
Larry David (he's the pudgy guy with the thinning frizz) played the bozo to the hilt, doggedly interrogating the prosecution witness until, through the magic of deductive reasoning, he'd linked her to the JFK assassination! However, David was off before a verdict could be reached, as "the agency scheduled me to do a root canal in Pasadena at 6:30."

If the audience's verdict on *Fridays* is as expected (barring a massive shape-up, of course), several real-life employment agencies in Southern California should plan accordingly.

* * *

STATION BREAKS: *Five All Night, Live All Night* now has multiple microphones for every show, not just Saturdays, which should help improve matters .... A program that should be of particular interest to this area's blues fans (of which there are many) is John Bishop's hour-long documentary *The Land Where the Blues Began*, airing on Channel 44, May 10 at 8. Bishop, who lives in Haverhill, spent the summer of 1978 in Mississippi, filming the likes of Sam Chatmon, Joe Savage, and Walter Brown. The film examines the blues' African roots and the cultural milieu that gave rise to its form .... If *Fridays* and *Saturday Night* do not pose sufficient challenges to strong stomachs, tune in to Channnel 7 at 9 p.m. on May 15, when Bob (*Truth or Consequences*) Barker and Helen O'Connell co-host the *Miss USA Pageant*, live from Biloxi, Mississippi. Jayne Kennedy, hostess of *The NFL Today*, will again "analyze" the on-screen computer results. And to ice the cake, Donny Osmond will guest star.

RIP Raymond Bailey (1904-1980), who for a decade was the penurious banker Milburn Drysdale in *The Beverly Hillbillies*. And sleep well, Alfred Hitchcock. After being suspended by your films and TV series for more than half a century, we didn't. ●



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Art

A music of marks

Larry Cressman's drawings

by Kenneth Baker

People who follow contemporary art are generally right to assume that most significant shows take place in major centers of activity, such as Boston and New York. So it is always a pleasant surprise to find a stimulating show off the beaten path. Such a surprise is the current (until May 9) installation by Larry Cressman at the Lenore Gray Gallery (15 Meeting Street) in Providence.

Cressman's work is, in effect, a series of ruminations on the physical reality of drawing. Since the heydey of Minimal art, several artists have tried to take drawing. Since the heyday of Minimal dimension into sculptural, or simply physical, territory. Perhaps Sol LeWitt's wall drawings set the example for this kind of effort, but even they do not always pronounce their adherence to physical reality at the expense of optical effect. Once you see the effort to render drawing physically present or tangible, you realize that such a move may be more than an aesthetic critique of traditional technique. It may also betoken an unaccustomed attitude toward the physical world in general, or toward our assumptions about what stands behind the physical. Drawing that does not question the automatic subordination of marks to the surface they occupy does not challenge our everyday sense that the surfaces of reality conceal something or betoken an inward, hidden dimension. Conventional drawing seems to open such a dimension to view, though it may really be inventing the inwardness it seems to disclose.

In Cressman's works on paper, relations between marks and surface are complex, but explicit and physically decipherable. This is because he makes his marks physical before applying them to the page: his "marks" are thin filaments of vellum coated with graphite. Each is a tiny surface in itself that has been covered completely with drawing medium. But even when you've seen that the "marks" are themselves minuscule surfaces, they read as non-gestural graphic details. Composing a drawing with such details is very different from composition in the conventional sense. Cressman sometimes laces the paper with his marks, so you cannot tell exactly how long particular marks are, or whether they are continuous: they appear to pass behind the page at points, as well as through it.

The centerpiece of Cressman's show is a striking installation that occupies one long wall of the gallery and rounds a corner. Here the graphic details are again graphite-covered shards of paper, but they are suspended individually on pins, like collected butterflies. Bursts of detail relate visually across almost unbroken expanses of wall space. Despite the proximity of the marks to the surface, your sense that the work is on your side of the wall is definite. As a whole, the work is charged with rhythms of density and emptiness that give it a melodic quality. In fact, the work seems to have affinities with bizarre forms of musical notation used by contemporary composers, as well as with such art-historical precedents as De Stijl geometric structures and Tatlin's seminal "corner reliefs."

The most persuasive feature of the work, though, is its delicacy, an atmospheric quality that does not seem to contradict its physical integrity. Once you've seen how it is made, you cannot reconstruct the illusion that it is a purely visual phenomenon, in spite of its tremendous subtlety. In short, Cressman's wall piece is one of the finest installation works to be shown in the area in some time, good enough to justify a trip to Providence for anyone thinking seriously about the meaning of drawing. ●

Warhol

Continued on page 10

itinerary from bustling assistants, Warhol assured me he has not lost interest in painting, still executes his own work, and is optimistic about American art in the '80s (as gauged by the pace of New York gallery trade).

POPism: The Warhol '60s is the artist's most readable book to date, and it contains material unavailable in even the best critical discussions of his work (Stephen Koch's *Stargazer*), such as the influence on him of the filmmaker Emile de Antonio. Artists looking for a formula for breaking into the spheres of glamor and privilege that intersect the art world will not find it here. This book is very much Warhol's own story, the story of how his peculiar personality and sensibility suited the tendencies of his time. ●

Classical

Continued from page 7

ment and rhythmically leaden choruses tend to bog it down. You sit there and wait for "If with all your hearts ye truly seek me" or "Hear ye, Israel" or "O rest in the Lord." But Ozawa, clearly fond of the piece, just as clearly had little sense of its tradition — and this was a saving grace. Nothing stood still for a minute; nothing was weighted down with sentiment or piety. Ozawa likes tunes and there are plenty of them — and they all sounded refreshingly pretty. "If with all your heart" seemed hasty — it needed a broader view than Ozawa's bouncy beats could supply. Still, for a change, the whole evening added up to something. *Elijah* felt like a good work, even if Ozawa failed to deliver some of its best moments. ●

Horror

Continued from page 3

is to make them sensual.

As played by Lee, the count became an aristocrat of mesmerizing charm and savage power; indeed, fan clubs were joined by legions of adoring women. Watching *Horror of Dracula, Dracula — Prince of Darkness, Taste the Blood of Dracula, The Scars of Dracula,* or *Dracula Has Risen from the Grave,* it isn't hard to understand the hold he maintains over his victims. In the Hammer films, Dracula's nocturnal attacks are remarkable for their evocative beauty, their almost lyrical sensuality. In *Horror of Dracula,* for instance, when the count appears at her French windows with dead leaves swirling behind him, Lucy Holmwood (Carol Marsh) lies trembling in bed, as if to suggest a Victorian bride's anxiety and anticipation on her wedding night. When Dracula takes Mina Holmwood (Melissa Stribling) into his arms, she moans quietly. His lips gently brush her forehead, then her cheek, and finally her neck — at which point Mina stops shuddering and holds her breath.

The international box-office success of *Horror of Dracula* had a powerful effect on the movie world. While the final print of *The Curse of Frankenstein* had been financed by Warner Bros., which later distributed the film, the new *Dracula* was bankrolled by Universal-International, the same American company that had produced the Karloff and Lugosi films of the '30s, and had resisted backing the *Curse*. As a result of *Horror of Dracula*'s popularity, though, Universal relinquished to Hammer the remake rights for its entire horror library. Hammer was consequently able to make new versions of *The Mummy* (1959), *The Phantom of the Opera* (1962), *The Old Dark House* (1963), and two Frankenstein movies (*The Horror of* and *The Evil of*), in which, with Universal's blessing, the British company blatantly duplicated the flat-topped, electrode-fitted look of the Karloff monster. Of all the Universal retreads, only *Curse of the Werewolf* (1961, and also in the ACS series) remains noteworthy. Faithfully based on Guy Endore's "Werewolf of Paris," the story uses the legendary lycanthrope in a violent Biblical parable. The film, in which Oliver Reed superbly plays the pitiable man-beast (a role he's often

Continued on page 14

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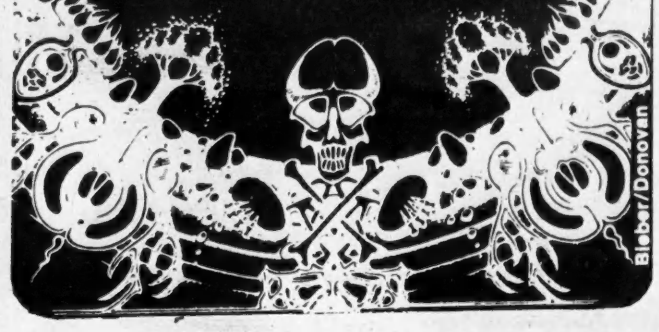

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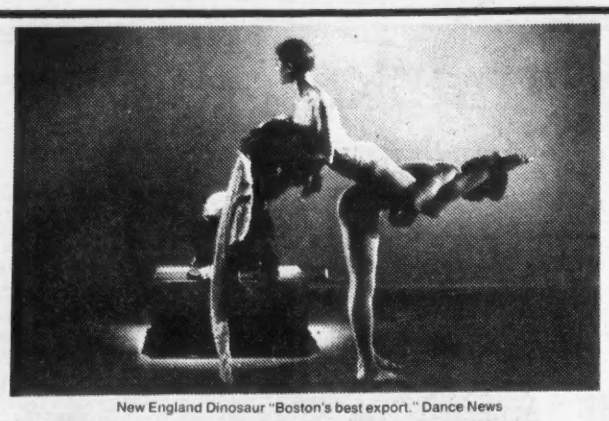

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Horror

Continued from page 13

duplicated, albeit unwittingly, in more conventional films), is occasionally savage beyond belief. But in the best Hammer tradition, there are moments of unexpected lyricism: the mute servant girl, who has been raped in a jail cell by a degenerate beggar, cleansing herself in a river; the cherubic wolf-child baying at the moon through a barred window. *Curse of the Werewolf*'s unsettling blend of beauty and gore may have been too much for its time, since the film proved disappointing at the box office and was never followed by its own cycle. In fact, none of the themes Universal provided proved as rich a source for Hammer as did Shelley and Stoker. Frankenstein and Dracula were revived again and again until the mid-'70s without satisfying the public's appetite.

Meanwhile, Hammer attempted to upgrade its image with "prestige" productions. An occasional *One Million Years BC* proved profitable (bosoms and brontosaurs made a potent mix), but there was hardly a clamor for *Rasputin, the Mad Monk* and *Never Take Candy from a Stranger*, and the reasons were fairly obvious: Hammer had been overtaken by its own image, and whether the subject was Gothic horror or pop prehistory, its audience expected sex and violence. "It was nice to branch out and do more serious things," said Hammer's chief of production, Michael Carreras (son of Enrique Carreras, who, along with Will Hammer, founded the company, in 1935). "But it wasn't what the public wanted from us. If I went to a distributor today with a film that didn't have any exploitation possibilities they'd think I'd gone mad."

By the early '70s, the Hammer horror film had reached the same dead end as had the Universal thriller in the sorry days of *Abbott and Costello Meet Frankenstein*; the small British outfit that had once revitalized the genre finally exhausted it. Hammer's desperation quickly became obvious: the gore (relatively mild when compared to, say, *Dawn of the Dead*) gradually deepened until it was no longer justified or controlled, but simply disgusting (*e.g.*, the sucking of a victim's torn stomach by Christopher Lee in 1970's *Scars of Dracula*). Eroticism remained, with perhaps the peaks of its tasteful period coming in Don Sharp's *Kiss of the Vampire* and Terence Fisher's *Brides of Dracula* (both in the ACS series). With the relaxing of censorship, nudity became the next logical step, so nude sequences were inserted in an early-70's trilogy of lesbian-vampire movies based on Sheridan Le Fanu's 1872 short story "Carmilla" and even an occasional Frankenstein or Dracula film. But in most instances the nude scenes were contrived (Ingrid Pitt takes an entertaining but gratuitous bath in *Vampire Lovers*) or simply ridiculous (the bedroom antics in *Lust for a Vampire*, with the song "Strange Love" filling the soundtrack). The worst thing about the company's new approach was what was lost: the Gothic flavor that was perhaps the Hammer classics' major ingredient.

Says Lee, "The first *Dracula* I appeared in (*Horror of Dracula*) is undoubtedly the finest, and the reason for that is extremely easy to see. It was the nearest to the book, and when you have a story of great power and imagination, and you transfer it to the screen with a certain fidelity to the author's intention, it will obviously work. And if it's done properly, with capable technical

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work, with good production and direction, obviously it's going to have a tremendous impact." As to Hammer's gradual degeneration, Lee adds: "If the standard of a company deteriorates over the years because those in charge find it so easy to turn out cheap rubbish, rubbish that will always make a profit, then I, as an actor, do not wish to be associated with it." Since Lee's last film for Hammer, the botched occult thriller *To the Devil . . . A Daughter* (1976), he has not been. In his words, "the old boy is buried for good, and there's no one more to blame for the interment than Hammer themselves."

The eight films representing Hammer in the ACS series span three decades of Gothic storytelling. They are the choice offerings of the Hammer library, and we may never see their likes again. But at least for the months of May and June, the darkness at the Modern Times Cafe will be red, deep, and intense. ●

Hoover

Continued from page 4

diose inflections and solemn sincerity. But the Rich Little award has to go to Michael Parks, as Bobby Kennedy; his slouched, hands-in-the-pocket gait, tousled mane, and Hyannis accent make Vaughn Meader seem like a talent-night amateur. (That Parks looks nothing like RFK only adds to the fun.) There is real daring in Cohen's conception of Kennedy as a wimpy, insecure attorney general who taunts Hoover, his underling, to demonstrate his clout. But the moment Parks utters the word "la-a-a-st," his Cape Cod vocal impression turns daring to black comedy.

In exposing the "truth" about Hoover, Cohen fancies himself a man with a mission. He's high on self-importance, and there's an admirable audacity in the way he's always going beyond the boundaries of good taste. Cohen doesn't merely interpolate newsreel footage of John Kennedy's funeral procession into the film — he actually interpolates Broderick Crawford into the newsreel footage. During a meeting between Nixon (played by Nixon lookalike Richard M. Dixon) and his presidential staff, Cohen zeroes in on one of the bunch and a title appears to tell us that he is indeed a former Nixon aide. This touch of "realism" does nothing to enhance the credibility of the scene (or, for that matter, of the film). Still, there's something rather lovable in Cohen's reckless desire to electrify audiences.

Cohen has no aptitude for big emotional scenes, but he can't help investing them with his own particular — uh, *elan*. When Hoover confronts his favorite headwaiter with a dossier on his children's social activities, it's pretty powerful stuff — though obviously not powerful enough for Cohen. Afterward, we find the headwaiter clinging to an awning outside the restaurant, hysterically crying: "Bastard! That bastard!" Despite such lapses, it's safe to say that Cohen has finally made the movie he's been working toward. After a half-dozen films that pandered to the most unpleasant emotions in audiences (black vengeance in *Black Caesar*, the paranoia of expectant parents in *It's Alive*), the schlock-meister has finally come up with something worth exploiting: the thrill of learning the "truth" about a high-level political figure. And for all his madness, Cohen is savvy enough to realize that an audience won't stop to question the "facts" so long as it's kept entertained. ●

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Ballet

Continued from page 3

consider the event newsworthy enough to warrant missing two weeks of New York's spring dance season. All of which leaves the Boston Ballet without much of the "national" coverage it had looked forward to — and without *any* of the local coverage that it would, in a less heated atmosphere, have every right to expect.

The irony is that there's no certainty that any of the local writers would have been able to make the trip even if they *had* been invited. Although expenses for Barnes (and for Terry, if he does end up going) will be paid for by the Ballet, the local papers have policies, as does the *Times*, that forbid employees' accepting junket benefits. Which means that in order to cover the trip, the *Globe*, the *Herald*, and the *Monitor* would have to pay for their reporters' trips. As none of the dance critics is a full-time employee, they all feel it highly unlikely that they'd get to go to China if the opportunity were in fact offered. So the flap they have created over the Ballet's unwillingness to invite them does not seem intended to provide them with a visit to the Great Wall; rather, it seems intended to dramatize the great wall that has gone up right here in Boston, between the Ballet and the people it claims to be serving. The critics have been aware of it all along: as the Ballet directs more and more effort toward enhancing its prestige, it will use less and less for enhancing its art. ●

Hitchcock

Continued from page 2

on and on. No, it seems that what distracts attention from the brilliance of Hitchcock's characterizations is the brilliance of his effects: he was the greatest, most inventive manipulator of cinematic technique the medium has ever known. And I think what so many of us love about his films is not just the tricks that sweep us into the action — like the enlarged cups of poisoned coffee in *Notorious* or the light bulb in the suspicious glass of milk in *Suspicion* or the long, gliding shot that takes us from a high-angle view of a ballroom to a killer's twitching eye in *Young and Innocent* (1937) — or the (gasp) shower scene. I think we also love the artifice, the "movieness," the outlandish gimmicks that cut us off from the action and force us to acknowledge the sheer wonder of film. At bottom, Hitchcock was an expressionist. He liked to create visual representations of psychological states. But sometimes those representations turned out to be just effects: unlikely, unrealistic, off-putting — and gorgeous. Remember the scene in *Psycho* where Martin Balsam is stabbed by "Mrs. Bates" and goes hurtling backwards down the stairs? The camera stays on Balsam's face, which doesn't recede at all but instead rotates strangely as the stairs whoosh up behind him. The effect is stunning, unearthly, vertiginous. But it in no way resembles a man falling backwards down a flight of stairs. Shots like that one remove us from the story without removing us from the movie. There we are, suspended between form and content, dangling and kicking in a sort of aesthetic ecstasy. Hitchcock's famous cameo appearances have much the same effect. Suddenly, right in the thick of things, there he is, blithely reading a newspaper or struggling to get a cello case through a revolving door. Nothing matters less to this portly gentleman than the perils that engulf our heroes, and, watching him, we're pushed away from the action. And yet the flow of film itself continues to matter — the look and the feel, and the texture of film matters. What's more, anybody can experience this; it requires no sophistication, no training, no knowledge. Those distancing techniques of his are more democratic than a car chase, more informative than a film class, and more fun than any purely aesthetic experience has a right to be. Alfred Hitchcock made film live, in and of itself; he conveyed the wonder of its creation and the symmetry of its laws. He was more than the cinema's greatest entertainer; he was the most prodigious master of its form. In his hands, the movies seemed a universe of possibility. ●

Marilyn Caskey and Kenneth Ryan in Happy End

Happy End

Continued from page 5

lujah Lil, for admitting she was tippling with Bill Cracker at the hour he is alleged to have committed a murder. (If they'd called her big number "Alibaya Johnny," it would seem more integral to the story.)

In any case, the two gangs meet, and the battle for souls, primarily Bill's, is on. The Fly, it seems, wants to snuff him; the gang wants to frame him; and Lil wants to save him — all of which results in some wild, and wildly improbable, goings-on in the camp of the Almighty. There are, for example, several attempts to carry out underworld contracts right in the Salvation Army soup kitchen — Praise the Lord and dodge the ammunition. (After a while, you start to wonder just which Marx Brecht was enamored of.)

But the ART company, under the sprightly direction of Walton (*The 1940s Radio Hour*) Jones, has so much fun with *Happy End* that the audience can hardly remain immune. After all, when Itzhak Perlman plays ragtime, few are old-farty enough to mutter "sellout"; most of us admire his versatility, his looseness. And it is similarly enjoyable to see Robert Brustein's classically inclined company so clearly enjoying its furlough from greatness: first *Terry by Terry*, and now this Brechtian precursor of *Guys and Dolls*. Like Chicago, art has its glamorously seedy slums — and where else, between Shakespeare and Edward Bond, can Britisher Jeremy Geidt rob a bank in a dress borrowed from Mrs. Butterworth?

More important, the troupe acquits itself reasonably by Weill's wonderful songs — the atonality of which often proves an obstacle for singing actors, an obstacle to be hurdled on guts alone. But Marilyn Caskey, in particular, has a voice as well, and she does beautifully by "Surabaya Johnny." "The Sailor's Tango," alas, requires either Herculean breath control or a snorkel and air tank — difficult to obscure beneath a Salvation Army uniform, *circa* 1919.

Happy End is being performed at the Loeb on a three-quarter arena stage topped by what appears to be a giant, stationary carousel — under which Michael H. Yeargan's ingenious set goes up and down like the proverbial painted pony, transforming itself in the process from Bill's Beer Hall to Salvation Army headquarters and back. (No small irony in that.) The carousel-crown also functions as a sort of marquee, flashing song titles, heavy-handed hints, and other

Continued on page 18

Crosby and Stills.
Without the gnashe.

With thanks to Jane Ribble of Springfield

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Duane Glasscock

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Saturday

By 10 o'clock Saturday morning, the best cartoons are over, and the time is ripe for Duane Ingalls Glasscock. More modern music plus lunacy, novelties and Duane's own peculiar charm can bring more smiles on a Saturday than a Bugs Bunny Festival.

A legend in his own room, the young, but now-fabled clone, Duane Glasscock stumbled into WBCN's posh studios atop the Pru in January, 1978. This proved to be one of the most heartwarming accidents of an otherwise catastrophe-ridden winter. Following a brief but otherwise unremarkable stay at Nabisco Junior College (now solvent) in Gumboro, Delaware, Duane eschewed gainful employment, save for an occasional guest lecture. It's remarkable but true that WBCN is his first radio job!

His frequent sabbaticals at the Institute of Cloning Research and Development, Butte, Montana, have allowed Duane to carry on his radio crusade of getting rid of "all those wimps in professional radio."

Duane's hobbies include biology, listening to "real oldies, like the Beatles," and "girly watching." He's made love just once in his life—but it was to an older woman ("She was 23, and I had just turned 17 on that day, November 24, 1977."). In fact, Duane ultimately found his first sexual partner to be "too old," but he plans to have another go at **amour** before he turns 21.

There's no hesitating when the talk turns to Duane's most inspired segue: "Train Kept A Rollin" by Aerosmith into "Train" by the James Montgomery Band. I got mail on that one for months!"

Duane's three all-time choices of favorite acts mark him as an unregenerate new waver: The Police, DEVO and Blondie. "I'm not allowed to go to concerts," he says, "but I saw a good one on Don Kirshner's TV show." Ever the enigma, Duane declines to identify that program's participants.

104 FM WBCN

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Happy End

Continued from page 16

pertinent information in the manner of silent-movie captions or Brechtian placards. This works nicely, as does the production, which is — from Feingold's sassy, slangy script to the broadly etched individual performances — stylish and clever. *Happy End* is, however, decidedly a case of ART for entertainment's sake.

The Artaud camp

by John Engstrom

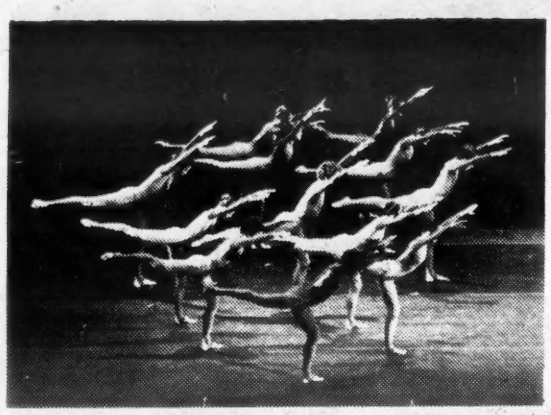
THE CAMP by Griselda Gambaro. Directed and designed by Gabriel Garcia. With Kevin Michael Feeley, Tom Wolklin, Joanna Hefferen, Jorge Quiroga, and Pablo Ragazzi. At the Galaxy Theater, Thursdays through Saturdays through May 31.

If Antonin Artaud had seen *The Camp*, he'd have rolled his bloodshot eyes, licked his desiccated chops, and clapped his arthritic hands with glee. For in this play by Argentinian Griselda Gambaro, which is set in a concentration camp and focuses on fascism, the influence of the French poet-theorist is everywhere apparent. Artaud wanted, of course, to destroy the traditional theater of written texts and proscenium arches, and to replace it with a non-verbal, non-representational form in which action does not so much unfurl before the spectators as explode around them, bombarding the audience with visual and aural shocks — a theater with "hallucination as its main dramatic method." And so it seems to be in Gabriel Garcia's production of *The Camp*, which Gambaro, a leading Latin American writer, produced in 1967. In keeping with the Artaudian credo, "Writing is garbage," Gambaro's language is jagged, fragmented; its free-associative, dreamlike quality suggests a verbal collage rather than conventional dialogue. And at Galaxy Theater, lines are intentionally mumbled, broken up, uttered contrapuntally; Latin American drums and flutes break and accent speech. As a result, we are utterly dislocated in time and space.

But Gambaro aspires to more than butchery of language. Like her model, Artaud, she seems intent on providing us with a catharsis — through scenes of ferocious psychological and physical cruelty. Perhaps riffling through her file marked "Degradation," she has come up with sadomasochistic *tableaux* that would beggar even Genet's imagination. As the play begins, the loutish, muscular chief of a concentration camp, resplendent in tunic, jackboots, and armband, is swaggering up and down, interviewing the mousy new camp administrator. Frank (read Franco) takes pains to inform Martin (read Goebbles) that he is not "queer." Nonetheless, it becomes apparent in the course of the interview that the honcho is, indeed, hot for the hireling. And he certainly has curious ways of expressing his lust. Following some desultory paper-shuffling, Frank suddenly brandishes a large rifle at his shocked employee, then proceeds to smash up a perfectly good china plate with his leather cap. Throughout this long scene, a combined sense of claustrophobia and imminent apocalypse is conveyed through snatches of speech and sound; one particularly haunting image is that of "chicken outside burning garbage."

The Camp, however, is more than a grisly nightmare about the Holocaust. It has a Message. And, with the arrival of that Message, in the person of Emma, a destroyed concert pianist, Gambaro's play veers away from the instinctive, however unpleasant, and toward the didactic. Emma is at once a character and a symbol — of Art Misappropriated by Fascism. A groping, frightened woman, her hair cropped, her emaciated form draped with a drab, olive-green frock, she cowers like a whipped dog before Frank, parroting his favorite slogans. (One of them, "Work engenders freedom," is an obvious echo of the Nazis' "*Arbeit macht frei*," carved on the gate over Auschwitz.) And Emma *itches*. Cringing and writhing as she scratches at herself, she is unable to play the piano sensitively; her hands have "become a veritable ants' nest." So the salacious Frank sentences Emma to perform in public in this desperate condition. As she attempts to play, haltingly, pathetically, thuggish guards stomp their feet, hoot, and shout epithets. The scene rises to a paroxysm of frenzy, with Emma on her knees, rolling her head to and fro over the keyboard, as the guards laugh riotously and harass the sympathetic, outraged Martin, who attempts to intercede for her.

This scene, like much of *The Camp*, is stunningly visceral. And it is in every way abetted by Galaxy director Gabriel Garcia, who, while he never manages to conceal the play's basic flaw — an utter lack of subtlety, political or otherwise — does fortify its strengths. With a painterly grasp of color and composition, Garcia conjures memorable images out of simple, rough material; but the images are never gratuitous — they always illuminate the relationships of themes of Gambaro's play. When Emma (agonizingly played by Joanna Hefferen) appears at the top of a ramp, clad in a billowing white train and lit by dozens of flickering, guttering candles, she resembles Loie Fuller risen from the dead. For the last scene, in which Martin is murdered by Frank's thugs, Garcia, as if mindful of the play's political simplicity, shrouds the entire playing space in black and white, then bathes it in a ghastly, pallid light reminiscent of Goya's *Disasters of War*. His staging, in short, is exquisitely molded to the play; and while one might wish for more substance in the drama, one could not hope for a better lesson in Artaudian stagecraft. ●



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edited by Janet Ehrlich

4 sun

Headmaster Hofer, the German film by Peter Lilienthal, is presented by the Goethe Institute at 3 p.m. at the Boston Public Library, Rabb Lecture Hall, Copley Square. Admission is free.

Elegua, Orquesta Tropica, and **Jade and the Silver Bird Orchestra** offer a soul-salsa celebration from 4 p.m. to midnight at Horticultural Hall, 300 Mass. Ave., Boston. Admission $5.

The Contemporary Greek Ensemble feature a selection of traditional and contemporary Greek music at 8 p.m. at John Hancock Hall (354-6890). Tickets $4-$8.

Jonathan Richman, local (Natick) boy and ex-Modern Lover, appears solo at 9:30 p.m. at the Tam, 1648 Beacon St., Brookline (277-0982). Tickets a very reasonable $2.

Playing in Boston is the moniker of the third annual **Harbor Festival** at UMass/Boston, Harbor Campus. The festival celebrates theater in Boston with juggling, circus highlights, puppets, mime, comedy, and more, from 11 a.m. to 10 p.m. Free.

Baird Hersey and the Year of the Ear and the **Stanton Davis Trio** close out Boston Jazz Week with a performance at 6 p.m. at Emmanuel Church, 15 Newbury St., Boston. Donation $3.50.

5 mon

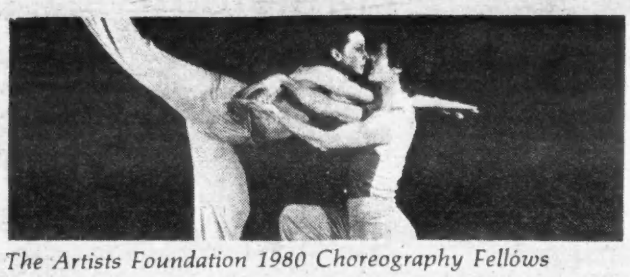
Ralph Towner, who's played with Oregon, the Paul Winter Consort, and Gary Burton, gives his first solo performance for two shows, at 9 and 11 p.m., at Jonathan Swift's, Harvard Square (661-9887). Admission $6.

Cheap Trick bring their sometimes funny, or at least amusing, antics to the Boston Garden at 8 p.m. Tickets $8.50-$9.50.

The Natural Boogie Band, the **Maynard Silva Band**, and **Popular Interference** deliver an evening of blues to benefit anti-nuke and anti-draft groups at 8 p.m. at the Speakeasy, 22 Norfolk St., Cambridge (862-7614). Donation $2.

Ralph Towner

6 tues



The Artists Foundation 1980 Choreography Fellows

Blindfolded, by Carlos Saura, this week's offering from the Museum of Fine Arts New Spanish Cinema series, is screened at 7 p.m. at the Museum. Jaime Camino's **The Long Vacation** is presented Saturday at 2 p.m. Admission $1.50-$2.

The Artists Foundation 1980 Choreography Fellows stage their award-winning works at 8 p.m. at New England Life Hall, 225 Clarendon St., Boston (547-2541). Admission $5-$6.

The Horror of Dracula kicks off the British Horror Film series presented by the American Cinema Society of Cambridge each Tuesday at 7:45 p.m. at the Modern Times Cafe, 134 Hampshire St., Cambridge (492-4735). Series tix $15, single $2.

7 wed

The 1980 Womyn's Theater Festival begins tonight at 7 p.m. at the Boston Arts Group, 367 Boylston St., Boston (325-8241). Speakers include Susie Chancey, Stacy Klein, Andrea Dworkin, Maxine Klein, and performers from Ntozake Shange's troupe. Tickets $5.

Gang of Four, the politically radical art rockers from England, perform along with **Mission of Burma** at 8:30 and 11 p.m. at the Paradise. Tickets $5.50.

I Am Boston, presented by the Boston Youth Theater in conjunction with JUBILEE 350, is an original comedy about life choices. The play opens tonight at 8 p.m. at the Modern Theater (266-4181). Tix $4.50-$8.50.

I Am Boston

8 thurs

The John Abercrombie Quartet

Los de Palacaguina, a Nicaraguan folk group, perform in a benefit for the 1980 Literacy Campaign at 8 p.m. at the Strand Theater, 543 Columbia Rd., Uphams Corner, Dorchester (254-7044). Donation $6.

A Life in the Theater, a comedy by David Mamet, is presented at 7:30 p.m. by the Inman Square Alley Theater, 1348 Cambridge St., Cambridge (492-9567). Admission $4.50.

The John Abercrombie Quartet includes Richie Beirach, George Mraz, and Peter Donald. They appear today through Sunday at 9:30 and 11 p.m. at Lulu White's, 3 Appleton St., Boston (423-3652). Admission $6.

9 fri

Roaring Jelly tunes up at 8 p.m. for a contra and square dance to benefit Boston INFACT and the Nestle-boycott effort at the First Congregational Church, 11 Garden St., Cambridge (491-5314). Donation $3.

The Opera Company of Boston stages Prokofiev's *War and Peace* at 8 p.m. (and at 3 p.m. on Sunday) at the Opera House, 539 Washington St., Boston (426-5300). Tickets $18-$27.

The Impulse Dance Company, under Adrienne Hawkins's artistic direction, offer a new work, "Deja Vu," and a number in tribute to Consuelo today and Saturday at 8 p.m. at John Hancock Hall, 180 Berkeley St., Boston (492-7427). Tickets $5-$8.50.

The Civic Symphony Orchestra of Boston presents a program including works of Copland, Puccini, Boito, Berlioz, and others at 8:30 p.m. at Jordan Hall (536-2412). Tix $1.50-$4.50.

Wind From the East is this week's Godard film screened at 5:30, 7:30, and 9:30 p.m. and Sunday at 8 p.m. at the Institute of Contemporary Art, 955 Boylston St., Boston (266-5152). Admission $2.

The Spring Revels, with Bessie Jones, Padstow Horse, Sop Doll, the Hutchinson Family, Wicked John and the Devil, Koba Ritual Dance, and others, is a May celebration of traditional and ritual song, dance, drama, and games at 8 p.m. (and Saturday and Sunday at 2 and 7 p.m.) at Sanders Theater (864-9183). Tix $6.

10 sat

The Boston Shakespeare Company presents its spring festival, starting with "All Night Bard," a three-play marathon beginning at 8 p.m. and ending at dawn with breakfast. *The Taming of the Shrew*, *The Winter's Tale*, and *The Comedy of Errors* are offered along with entertainment and music between shows. The company performs at its theater, at Horticultural Hall, 300 Mass. Ave., Boston (267-5600). Tickets $7.50-$15.

Antigravity, **All You Can Eat**, **Ensemble Garuda**, and the **Cambridge Saxophone Quartet** appear in a jazz benefit for Clamshell's planned occupation of the Seabrook nuke at 8 p.m. at Tennis-Up, 100 Mass. Ave., Boston (661-6204). Donation a modest $3.

The Marlborough Street Fair helps celebrate **JUBILEE 350** from 10 a.m. to 4 p.m. between Berkeley and Clarendon Streets, Boston. Festivities include a slide show, antiques, crafts, good eats, music, and entertainment. Free to all.

The Great Boston Kite Festival takes place from 11 a.m. to 3 p.m. at Franklin Park (491-6420). The fest promises kite competition, hang gliders, parachutists, entertainment, and delectable treats.

The Boston Camerata revives its 1975 program, "La Primavera," a Renaissance program including works of Byrd, Lassus, and Josquin, at 8:30 p.m. at Jordan Hall (738-5009). Tix $5-$7.

New England Dinosaur dance at 8 p.m. at New England Life Hall, 225 Clarendon St., Boston (547-2541). Tix $5-$6.

11 sun

Celebrate **Mothers' Day** at the John Hancock Observatory from 10 a.m. to 11 p.m.; all mothers, accompanied by a daughter or son, are admitted free.

And for an experience your mothers will never forget, introduce them to **Human Sexual Response** and **Lou Miami and the Kozmetix** at 3 p.m. in a benefit for the Boston Film/Video Foundation at BF/VF, 39 Brighton Ave., Allston (254-1616). Donation $4.

Expansions Dance Company present a memorial concert for Consuelo Baraka at 7 p.m. at Radcliffe's Currier House, Linnaean St., Cambridge (495-8751). Admission $4.

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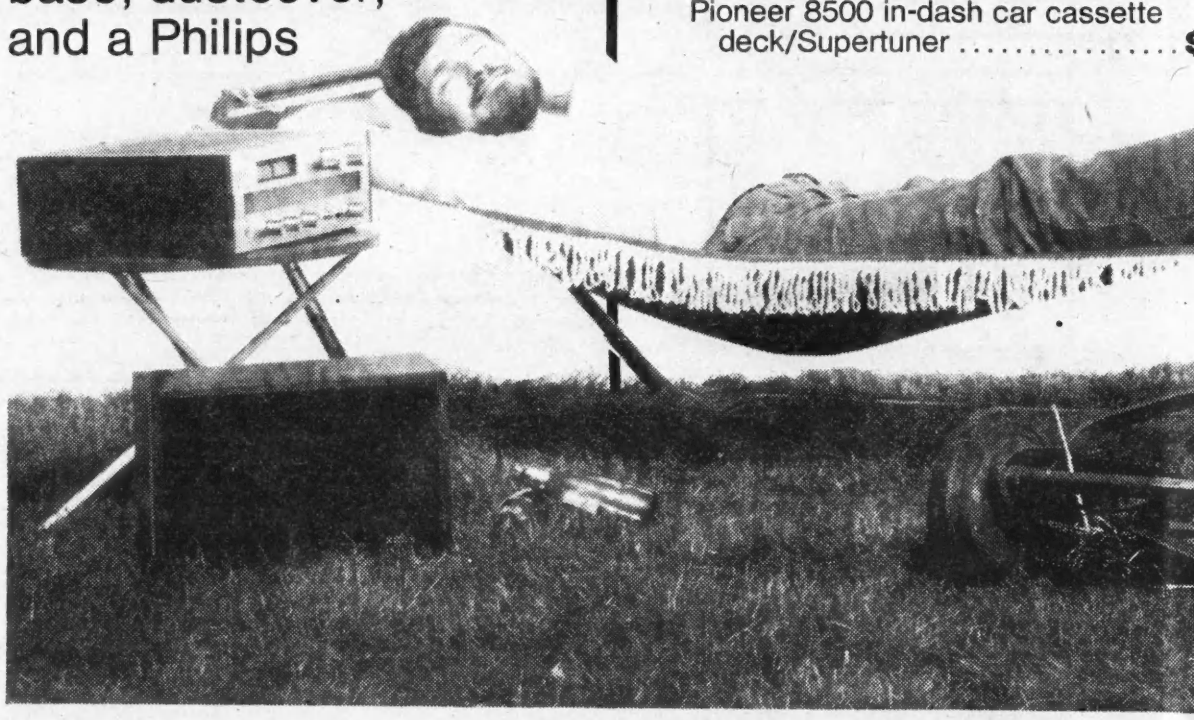

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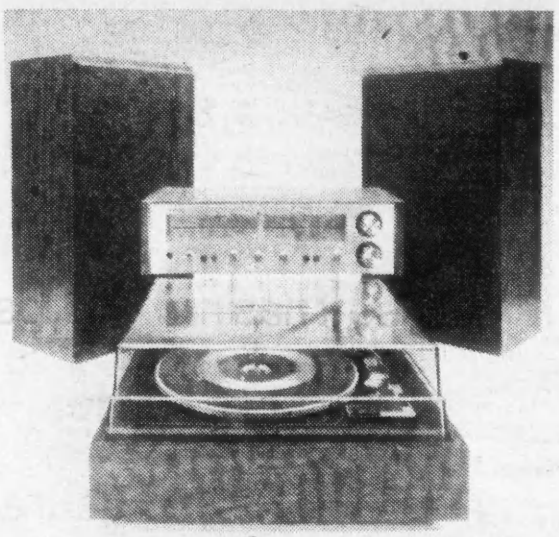

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by Clif Garboden

SUNDAY

Noon (56) Harum Scarum (movie). Elvis and Mary Ann Mobley frolic 'cross the burning sands of the Middle East in this 1965 musical. Elvis of Arabia.
2:00 (56) Live a Little, Love a Little (movie). Elvis again, this time as a cheesecake photographer trying to avoid marriage. Also starring Michele Carey and Rudy Vallee.
2:30 (38) Baseball. The Sox *vs.* the Kansas City Royals.
4:00 (56) Speedway (movie). A triple-header, an entire afternoon of Elvis movies. Keep your social calendar open. A 1968 car-and-driver songfest with Elvis, Nancy Sinatra, and Bill Bixby. Where, we ask, is *Viva Las Vegas*, the perfect finale to any Elvis festival?
7:00 (56) Star Trek, "Day of the Dove." An alien traps a bunch of Federation and Klingon personnel on the *Enterprise* so as to feed upon the resultant anger. Eventually, Kirk and Michael Ansara laugh the entity out. It goes away to live in the bleachers at Fenway.
7:30 (2) Friends of Man: *Chimp Talk*. Another visit to the Institute for Primate Studies, near Norman, Oklahoma, home of Washoe, the talking chimpanzee.
8:00 (2) Odyssey: *The Incas*. A study of the 16th-century Peruvians and the Inca civilization that mastered 350,000 square miles of rough country in less than a century.
8:00 (5) Battle of the Network Stars. Junk sports featuring celeb teams from the major networks captained by Cathy Lee Crosby (ABC), Chad Everett (CBS), and William Devane (NBC). Lynn Swann acts as commentator, but if you had any notion that this is worth watching, you should be warned that Howard Cosell, the blowhard of the network announcers, will be acting as host.
8:00 (44) Masterpiece Theater: *My Son, My Son*, part III. A captioned repeat of last week's episode, in which Bill, Maeve, and Livia all achieve spectacular success in the theater, but Oliver is real down because of his father's announced intention to marry the woman he loves.
8:00 (56) The Maltese Falcon (movie). An all-time Bogart favorite, adored despite its plot line's lack of sense. Great tough-guy/tough-gal acting, but the dialogue might as well be in Urdu. Also starring Mary Astor, Peter Lorre, and Sidney Greenstreet. Made in 1941 and based on the novel by Dashiell Hammett.
9:00 (2) Masterpiece Theater: *My Son, My Son*, part IV. Bill and Oliver still pout, despite society's efforts to bring them back together.
9:00 (4) Oh, God (movie). George Burns is God, because somebody has to be. Well, God visits John Denver in his bathroom and assigns the twerp to be his avatar. If you can stand to look at John Denver, this is probably a clever little comedy.
9:00 (44) Non-Fiction Television: *No Maps on My Taps*. George Nierenberg's profiles of three black jazz tap dancers — Sandman Sims, Chuck Green, and Bunny Briggs.
10:00 (2) Monty Python's Flying Circus. The episode with the dead-parrot routine.
10:00 (5) John Ritter, Being of Sound Mind and Body. A showcase for the alleged, but seldom demonstrated, comic talents of the *Three's Company* co-star. Guests include Joyce DeWitt, David Doyle, Howard Hesseman, Vincent Price, and Suzanne Somers.
10:30 (2) Mother's Little Network. More of WGBH's 25th-anniversary special programing. An old pilot for a Channel-2-produced comedy half-hour.
11:30 (4) The Molly Maguires (movie). Richard Harris, Sean Connery, Samantha Eggar, and Frank Finlay star in a 1969 drama about a detective who infiltrates a rebellious gang of Pennsylvania coal miners in the 1870s.

MONDAY

6:00 (68) Boston Live. This week (today through Thursday), musical entertainment on this local news-and-interview show will be provided by the Neighborhoods.
8:00 (7) You're the Greatest, Charlie Brown. Charlie Brown is eaten by Muhammed Ali.
8:30 (2) Great Performances: *Live from Lincoln Center: A Tribute to John Huston*. The Film Society of Lincoln Center pays homage. Appearing will be Lauren Bacall, Richard Burton, and others.
8:30 (38) Baseball. The Sox *vs.* the Texas Rangers.
9:00 (4) Breaking Away (movie). A quick trip from the theaters to the tube for this 1979 comedy, which dared to be different and elevated a shallow populist plot to the level of conceptual farce. Most enjoyable. Directed by Peter Yates from an Oscar-winning script by Steve Tesich.
9:00 (5) Off the Minnesota Strip (movie). Remember a few years ago, when they made all those TV movies about teenage girls who ran away to New York to live glamorous lives as hookers and junkies? Well, in case you didn't learn your lesson from those, the kids are coming home, and they aren't all right yet. Mare Winningham stars as a prodigal daughter in this new, made-for-TV trash piece that lays the blame at mom and pop's door.
11:30 (2) National Geographic Special: *The Great Whales*. Singing whales, killer whales, and humpback whales visited in the deep and in captivity. For reasons beyond the ken of everyone, WGBH will be airing this show every night through Thursday. Don't miss it?

TUESDAY

7:30 (4) Evening. Featuring a segment with Steve Martin in Terre Haute.
7:30 (5) The Muppets. Jim Henson and his worsted wags are joined by guest host Dudley Moore.
7:30 (38) Hockey. Stanley Cup semifinal round, game four.
8:00 (2) Nova: *The Green Machine*. The life of plants, explored through the use of time-lapse photography.
8:00 (56) A Fistful of Dollars (movie). This is another round of Clint Eastwood appreciation week on WLVI, featuring this, the most famous spaghetti Western.
9:00 (2) Mystery: *Sergeant Cribb*, part I. The first of three programs based on the Victorian crime-fiction of Peter Lovesey. Alan Dobie stars as Cribb of the Yard.
9:00 (7) Like Mom, Like Me (movie). Linda Lavin and Kristy McNichol star in a 1978 made-for-TV movie about a mother and daughter surviving desertion by their husband and father.
11:30 (2) National Geographic Special: *The Great Whales*. Again. This is turning into the *La Gioconda* of nature specials.
11:30 (4, 5, 7) Primary Stuff. Results from Tennessee, Indiana, North Carolina, and Washington, DC.
11:45 (7) Basketball. An NBA playoff game.

WEDNESDAY

7:30 (3) Evening. Featuring an interview with former Sox Ted Williams.
8:00 (7) The Memory of Eva Ryker (movie). Natalie Wood, Robert Foxworth, and Ralph Bellamy star in a new made-for-TV movie about a Hawaiian cop who botches a murder investigation, resigns, and moves to France to become an expatriate writer, but is eventually hired by the wealthy father of a troubled woman named Eva to watch somebody raise the luxury liner *Queen Anne*. And there's more to it than that, but we'd have to start using diagrams to explain any more.
8:00 (56) For a Few Dollars More (movie). Clint Eastwood's inflationary sequel to last night's movie.
8:30 (38) Baseball. The Sox *vs.* the Texas Rangers.
9:00 (2) Non-Fiction Television: *Alaska: Technology and Time*. Rick Wise's documentary about life in the 49th state and the ongoing war between the conservationists and the big-business yahoos.
11:30 (2) National Geographic Special: *The Great Whales*. Okay, okay, they're great. Really great.
2:10 a.m. (5) Five All Night Live. Featuring folkies Jonathan Edwards and Kate Taylor.

THURSDAY

7:30 (38) Hockey. Stanley Cup semifinal round, game five.
8:00 (4) King Kong, (movie), part I. Jeff Bridges, Charles Grodin, and Jessica Lange (recently Mrs. Death in *All That Jazz*) star in this epic 1976 remake of the great ape story. This television presentation incorporates more than an hour of footage that someone had the good sense to edit out of the theater version.
8:00 (7) The Third Annual National Collegiate Cheerleading Championships. Remarkable amounts of energy expended to no meaningful end highlight this now-traditional televised competition. Lee Majors and Jayne Kennedy host the squads plus Catherine Bach, Gallagher, K.C. and the Sunshine Band, and Barbara Mandrell.
8:00 (44) Odyssey: The Incas. A repeat of Sunday's show.
9:30 (2) Camera Three: *Kendo: The Path of the Sword*. The art and history of ritual Japanese swordplay, the opposite of dramatic Japanese swordplay (known as No Kendo).
9:30 (7) Johnny Cash, the First 25 Years. On hand to honor the Nashville superstar's success since 1955 will be Kris Kristofferson, Dolly Parton, Tom T. Hall, Larry Gatlin (and Brothers), Waylon Jennings, and June Carter Cash.
10:00 (4) The Curse of King Tut's Tomb (movie), part I. A 1980 made-for-TV drama about the creepy time British archaeologists had breaking into the Boy King's next-to-last resting place. Robin Ellis, Eva Marie Saint, and Raymond Burr star.
11:30 (2) National Geographic Special: *The Great Whales. Deja view?*

FRIDAY

8:00 (4) King Kong (movie), part II. In which Beauty kills the Beast, but he was one mean guy while he lasted.
8:00 (5) Rona Barrett. The big gossip salutes motherhood, interviewing stars and their moms. Guests include Bo Derek, Larry Hagman (his mother's Mary Martin), Kristy McNichol, and Kenny Rogers. A snooze.
8:00 (38) The Quiller Memorandum (movie). George Segal and Alec Guinness star in a 1967 drama about American attempts to locate Nazi headquarters.
8:00 (44) Mystery: Sergeant Cribb, part I. A repeat of Tuesday's installment, based on the Victorian detective yarns of Peter Lovesey.
9:00 (2) Masterpiece Theater: *Elizabeth R*, part VI, "Sweet England's Pride." A WGBH-anniversary special broadcast of an episode of a series that was over a long time ago. Glenda Jackson stars as Elizabeth, down in the dumps and ruling a disaffected kingdom.
10:00 (4) The Curse of King Tut's Tomb (movie), part II.
11:30 (5) Fridays. This less-than-entertaining comedy show tonight features musical guest Warren Zevon.
11:30 (7) The Avengers. The originals, with Steed and Mrs. Peel, are back, followed by *The Return of the Saint*.
11:45 (2) Great Performances: *The Norman Conquests*, part I, "Table Manners." A repeat airing of Alan Ackbourn's complex comedy, each part covering the same action, but from different settings. Characters exit the kitchen in one act, you see where they went and what they did in another. Fascinating, and Tom Conti is fantastic in the role of family rascal Norman. Parts II and III will air subsequent Fridays.
1:00 a.m.(4) The Midnight Special. Another anniversary special. They have one every week. Gladys Knight and the Pips host Michael Jackson, Billy Preston, and Syreeta.

SATURDAY

Noon (38) The Hound of the Baskervilles (movie). Rathbone and Bruce's best Sherlock Holmes movie.
1:00 (56) Frankenstein (movie). Boris Karloff and Mae Clarke star in the 1932 original version of Mary Shelley's gothic nightmare.
2:30 (38) Baseball. The Sox *vs.* the Kansas City Royals.
2:30 (56) The Bride of Frankenstein (movie). In which the monster is forced into a marriage of convenience by the ever-nefarious Dr. Praetorious. Starring Boris Karloff and Elsa Lanchester.
7:00 Star Trek (56). "For the World Is Hollow, and I Have Touched the Sky." Bones is dying of xenopolycythemia, but falls in love and gets married anyway. Not much else happens since 22 of the episode's 23 minutes of running time is lost in an attempt to get the entire title on the screen.
8:00 (44) Land Where the Blues Began. A documentary tracing the old-South traditions and trials that gave birth to the blues. Produced in association with American folklorist Alan Lomax.
8:00 (56) The Adventures of Robin Hood (movie). The always-exciting 1938 tale about one man's efforts to redistribute England's wealth. Errol Flynn, Olivia De Havilland, and Basil Rathbone star.
9:00 (2) The Shakespeare Plays: *The Tempest*. Michael Hordern, Pippa Guard, David Dixon, and Warren Clarke star in Shakespeare's allegorical fantasy play.
9:00 (7) Billy Jack (movie). Who was that masked man? Kill for peace.
9:00 (38) Sink the Bismarck (movie). The heroic effort to destroy a huge German battleship during World War II. Highlighted by and most remembered for the Johnny Horton theme song.
11:30 (4) Saturday Night Live.
11:30 (7) Lord Jim (movie). A very long movie from Joseph Conrad's very long book about a British merchant-marine deserter who finds a reason to die in the Malayan jungle. Starring Peter O'Toole, who spends most of this on-screen time staring off-camera like he's missed his morning coffee. Not very good, but we like it.
11:40 (56) Son of Frankenstein (movie). Boris Karloff, Basil Rathbone, and Bela Lugosi complete the family history. Made in 1939.

Dave Mason.
Without being jarred.

With thanks to Bob Mollenhauer of Brighton

SOFTROCK WEEI-FM 103

The Boston Women's Art Alliance, Inc.
in conjunction with
The Boston Phoenix
announce the exhibition of

THE DINNER PARTY: JUDY CHICAGO.

Opening July 3rd as part of Boston's Jubilee 350

Give your mother a little heritage for Mother's Day. The Boston Women's Art Alliance, Inc. is offering the sponsorship of "Heritage Floor" tiles from the monumental sculpture entitled "The Dinner Party" by Judy Chicago.

For a $15 dollar donation you can select a name of a woman honored by "The Dinner Party" and honor your mother by sponsoring a tile in her name.

You can sponsor a woman who played an important role in one of many diverse areas, for example, mythology, politics, religion, art, science, etc.

Your mother will be notified in writing of this special honor. If you are interested in choosing a specific woman of history, call the Boston Women's Art Alliance at 267-0941, or you can enclose a check and designate an area on the coupon and we will select an individual woman for her.

Your mother's name will be included in a list of sponsors as part of the exhibit which opens in Boston on July 3rd at the Boston Center for the Arts Cyclorama, as part of Jubilee 350.

"Give Your Mother a Little Heritage for Mother's Day"

Your Mother's name_____
Address_____
City_____ State_____ Zip_____

Donor's name_____
Address_____
City_____ State_____ Zip_____

Cultural Areas: (# in each area)

____Science
____Medicine
____Government
____Women's Rights
____Religion
____Mythology
____Literature
____Visual Arts
____Music
____Country (please specify)_____

Please enclose a $15 donation for each tile you wish to sponsor. Make checks payable to Boston Women's Art Alliance, Inc., 539 Tremont Street, Boston, MA 02116.

Your contribution is tax deductible.

For more information contact:
April Hankins
Boston Women's Art Alliance
539 Tremont Street
Boston, Mass. 02116
617-267-0941

104 FM WBCN

Tracy Roach

"Neurotics lead richer lives than those who have never panicked." **6 p.m.-10 p.m.**

Most people are particular about who they share their dinner with. The perfect guest is witty, interesting and has something new and sparkling to offer. From 6 pm to 10 pm on WBCN, Tracy Roach fits the dinner bill perfectly . . . and her musical menu is the most refreshing dessert in town. Throughout Boston, people regularly dine with delight while listening to Tracy.

In addition to her musical presentations, she also offers information about concerts, films and early evening events, gives the night ball scores and puts the Boston nightlife in an entertaining perspective.

Tracy joined the WBCN full-time air staff the day after she graduated from Brown University in June, 1977. She entered radio in college, as a result of her lifelong ambition to pursue a news career and become a female version of Walter Cronkite. She switched from reading bulletins to spinning bullets (as in, #1 with a . . .) while at Brown. Concurrent with her academics, she also worked at Providence's Top 40 outlet, WPRO.

Although she claims her sole hobby to be "hiding," Tracy has sought all sorts of part-time pursuits in recent years. She was a chambermaid at a motel in Traverse City, Michigan, worked in a drugstore in her home town of Alma, Michigan and also toiled behind a Cumberland Farms covenience store counter. At present, she occasionally serves as a trainer at Mike's Gym . . . And who'd believe that a Home of the Hots DJ was once honored to be selected as "D.A.R. Good Citizen" in Alma?

Tracy's **chef d'oeuvre** of segues was this recent humdinger: the Kinks' "One of the Survivors" into DEVO's "Come Back, Jonee" and concluded by Johnny and the Hurricanes' "Red River Rock" (thus uniting three generations of Johnny/Jonee tunes without even summoning the obvious Johnny B. Goode).

Nick Drake, Elvis (Costello) and Phil Spector are her artists for the ages and Bruce Springsteen—anytime, anyplace—wins the Tracy Roach greatest concert vote (with Bob Marley and the Wailers a close second).

104 FM WBCN

Airwaves

by Billy Pope

SUNDAY

8:00 a.m.-noon (WBCN) Boston Sunday Review. Jesus Moya of the Texas Farm Workers' Union talks about the problems of working in the fields without security or protection; Joel Robinson expounds on his gas-saving invention; Blackstone answers questions about magic and illusion; and members of the Coalition for Responsible Genetic Technology discuss genetic engineering.

10:00 a.m. (WCAS) NOW We're Talking. Actors from the Rhode Island Feminist Theater perform scenes from their upcoming comedy, *Paper Weight*.

10:30 a.m. (WCAS) Closet Space. Sasha Alyson, one of the editors of *Young, Gay, and Proud*, talks about this new book designed for young gay men and lesbians.

Noon (WBUR) Horizon. "One Generation After." The daughter of a Holocaust survivor talks about the effects of the experience on her mother and the rest of her family.

Noon (WGBH) Masterpiece Radio Theater. *Moby-Dick*. In part III, Moby makes his first appearance. Repeated Monday at 10 p.m.

Noon (WERS) Afternoon Classics (live). The Newton Chamber Players perform the music of Shostakovich and Franck.

Noon-8:00 p.m. (WHRB) Live Folk Orgy. The 23rd annual folk festival features eight hours of live folk and bluegrass music performed in Harvard Yard.

1:00 (WGBH) Boston Artists' Ensemble. The Ensemble perform Franck's Piano Quintet in F major.

1:30 (WCUW) Women in Worcester's Herstory. "The Happy Housewife." An examination of the campaigns directed toward women to get them to return to the home after World War II, and their response.

2:00 (WGBH) The Jazz Beat in Boston. Through music and narration, Herb Pomeroy and the Berklee Concert Jazz Orchestra trace the history of the Boston jazz scene.

2:00 (WBUR) Sunday Opera. David Agler directs the world premiere of John Harbison's *Winter's Tale*.

2:30 (WITS) Baseball. The Sox *vs.* the Kansas City Royals.

4:00 (WGBH) Music of the Black Church. A look at Detroit's contribution to gospel music.

5:00 (WMBR) Interaction. "Rape." Social-service workers talk about how to combat rape and how to care for the victims.

6:30 (WBUR) Radio Smithsonian. "Photographer of the West." Ansel Adams reflects on the sources of his inspiration.

7:00 (WBUR) New Letters on the Air. "Emmanuel Fired: Labor Writings." This poet, fiction writer, and playwright (*The Dodo Bird*) reads from his own work.

7:00 (WCRB) Showtime. David Brooks and Marion Bell star in this recording of Lerner and Loewe's *Brigadoon*.

7:00 (WBZ) Metro Life. Film critic Pauline Kael discusses her recent consulting job for the film industry, her favorite films, and the Academy Awards.

7:30 (WGBH) Folk Heritage. Lee Bryant, guitarist and singer from Concord, performs early American blues and jazz.

8:30 (WCRB) Sunday Evening at the Opera. Herbert von Karajan directs the Berlin Philharmonic in Wagner's *Tristan and Isolde*, with Vickers and Dernesch as principal soloists.

9:00 (WCOZ) Profiles in Rock. Conversation and music with members of Van Halen.

10:00 (WCOZ) Dr. Demento. Two hours of zaniness featuring "Disco Toilet," by Hirsh and Chipkin, and "My Radiation," by the Nukes.

10:00 (WBCN) Sunday Night Live. Two hours of Joe Jackson, with one concert recorded in Boston and one in New York.

10:30 (WROR) The Professionals. Jane Weiss, director of a home for abused women in Salem, talks about domestic violence against women.

10:30 (WGBH) Folk Festival, USA. "The 1976 National Storytelling Festival." A selection of tales, ghost stories, and other forms of storytelling from among the thousand-odd storytellers who gathered in Tennessee.

MONDAY

1:00 (WITS) Pat Whitley Show. An inside look at the way the Hare Krishnas operate.

7:00 (WGBH) The Spider's Web. *The Trumpet of the Swan*. The E.B. White classic is heard each weekday evening through the week.

7:30 (WGBH) Reading Aloud. Readings from Herreshoff's *The Compleat Cruiser*, which examines sailing thoroughly, continue through the week.

8:00 (WCRB) BSO Playbacks. Klaus Tennstedt conducts Beethoven's *Egmont* Overture, and Seiji Ozawa conducts Vivaldi's *The Four Seasons*.

8:30 (WBUR) Peacework. Theologian Harvey Cox and human-rights activist Jeanne Gallo discuss religious initiatives in the peace movement.

8:30 (WITS) Baseball. The Sox *vs.* the Texas Rangers.

9:00 (WBUR) Open Air. "Operating America." An impressionistic essay with stories and music documenting Americans' attitudes toward work, money, and institutions.

9:00 (WCRB) Baltimore Symphony. Sergiu Comissiona conducts Beethoven's *Coriolan* Overture, Haydn's Symphony No. 100 (*Military*), and Strauss's *Alpine* Symphony.

10:00 (WBUR) Spaces Special. "Women in Jazz." A special tribute to Mary Lou Williams, who turns 70 this week.

TUESDAY

10:30 a.m. (WMBR) The Late Risers' Club. "The Smog Breakout." A feature on Los Angeles punk.

1:00 (WITS) Pat Whitley Show. Fereydoun Hoveyea, former Iranian ambassador to the UN, discusses his new book on the fall of the shah.

4:00 (WGBH) Early Warnings. "Three Mile Island." Commemorating the anniversary of this frightening nuclear accident, residents near the plant discuss the effects it has had on their lives. Repeated Saturday at 4 p.m.

8:00 (WCRB) BSO Playbacks. Erich Leinsdorf conducts Carter's Piano Concerto, and Serge Koussevitzky conducts Sibelius's Symphony No. 6.

8:30 (WITS) Baseball. The Sox *vs.* the Texas Rangers.

9:00 (WCRB) Chicago Symphony. Kazuhiro Koizumi conducts Bartok's Dance Suite, Manners's Violin Concerto, with Joseph Golan, and Brahms's Symphony No. 2.

10:00 (WGBH) Guatemala. An Amnesty International report on the human-rights violations — against peasants, priests, labor leaders, and journalists — by the military government.

11:00 (WBUR) Jazz Alive! The Toots Thielmans Quartet, the Texas Tenors — Arnette Cobb and Buddy Tate — and Scott Hamilton perform jazz sets.

WEDNESDAY

11:00 a.m. (WBUR) Options in Education. "Teacher Burnout," part I. A look at why so many teachers are leaving the profession — verbal and psychological abuse, fear, and frustration over large numbers of uninterested students. Part II airs Thursday at 11 a.m.

11:00 a.m. (WGBH) Live Performance Series. A recital by violinist Elizabeth Weiss.

4:30 (WGBH) First Admendment and a Free People. *Boston Globe* TV critic William Henry III discusses the implications of the FCC's action to strip RKO General of Boston's WNAC-TV.

8:00 (WGBH) Quartessence. The Sequoia String Quartet of California perform an all-Bartok program.

8:30 (WITS) Baseball. The Sox *vs.* the Texas Rangers.

9:00 (WBUR) Legal Line. Boston attorney Katherine Triantafillou discusses listeners' questions about divorce and separation.

9:00 (WCRB) Cleveland Orchestra. Leonard Slatkin conducts Purcell's *Fantasia on One Note*, Berg's Chamber Concerto, and Sibelius's Symphony No. 2.

10:00 (WGBH) The Studs Terkel Amanac. Neil Postman discusses his new book, *Teaching as a Conserving Activity*.

10:07 (WEEI) Mystery Theater. "Wanted, A Husband." An adaptation of an O. Henry story in which two gentle grafters use a widow's loneliness to fill their pockets with cash.

Midnight (WCOZ) Playback. Sass performs in concert at Normandy Sound Studios, in Rhode Island.

THURSDAY

11:00 a.m. (WGBH) Live Performance Series. Baritone Vincent Ricento and pianist Thomas Zajkowski perform French poetry set to music.

1:00 (WMBR) Crazy Quilt. Birthday tributes to Ricky Nelson, Irving Berlin, and Fred Astaire.

3:30 (WGBH) MusicAmerica (live). A performance by Jon Davis and Alida Rohr.

4:30 (WGBH) Horizons. ". . . And She Drinks." An exploration of the alarming rise of alcohol abuse among women in the US.

8:00 (WCRB) BSO Playbacks. Seiji Ozawa conducts Hummel's Trumpet Concerto, and Colin Davis conducts Bruch's *Scottish Fantasy*.

8:00 (WGBH) The Orchestra. Seiji Ozawa discusses his background, training, interests, and responsibilities as BSO conductor.

9:00 (WGBH) Concerts in Black and White. A performance by the Black and White Orchestra of Copland's *A Lincoln Portrait*, Gershwin's *Rhapsody in Blue*, and Dvorak's Symphony No. 9 (*From the New World*).

11:00 (WBUR) Jazz at the Church. From the Jazz All Night concert, the Marty Erlich Quartet and Pheeoran Ak Laff perform.

FRIDAY

10:00 a.m. (WITS) Up Close and Personal. An interview with actor Don Adams.

11:00 a.m. (WBUR) Around the Hub. A discussion with Ira Wohl, the producer and director of *Best Boy*, which just won the Academy Award for best documentary.

5:00 (WMBR) 40 and Climbing. "Sexuality and Aging." A panel discussion of the myths and realities of the sex drive of oldsters.

7:30 (WITS) Baseball. The Sox *vs.* the Kansas City Royals.

8:00 (WGBH) Ford Hall Forum. Social critic Vance Packard talks about the "Scientific Explosion: Public Perils and Ethical Crises."

8:00 (WCRB) BSO Playback. Serge Koussevitzky conducts Britten's Sea Interludes from *Peter Grimes*, and Klaus Tennstedt conducts Strauss's *Le Bourgeois Gentilhomme*.

9:00 (WCRB) BSO. Seiji Ozawa conducts Bartok's Music for Percussion, Strings, and Celesta, and Ravel's *Daphnis et Chloe*.

10:00 (WGBH) Earplay. *Dancin' to Calliope*. Radio drama written by Jack Gilhooley, directed by Daniel Freudenberger.

11:00 (WGBH) The Blues Hour. A feature on Bobby "Blue" Bland and Riley "Blues Boy" King.

SATURDAY

10:00 a.m. (WBUR) Audio Equipment Auction (live). A 6-hour fund-raising auction to support public radio; listeners get the opportunity to pick up some good buys.

Noon (WGBH) Options in Education. "Teenage Pregnancy and Sex Education." A look at the lack of options for pregnant teenagers.

1:00 (WGBH) Jazz Alive! Woody Herman and friends perform hits from the Smithsonian, in Washington, and Jane Lambert and the Dave Peck Quartet perform from Seattle's Jazz Alley.

2:00 (WCRB) Chicago Lyric Opera. Georges Pretre directs a performance of Prolkofiev's *Love for Three Oranges*.

2:20 (WITS) Baseball. The Sox *vs.* the Kansas City Royals.

4:30 (WBUR) Earplay. *The Stolen Jew*. In this play by Jay Neugeboren, a father agonizes over the methods he used to save his son from the Russian Army.

7:00 (WBUR) Firesign World. "The Tale of the Giant Rat of Sumatra," part I. Juicing up Arthur Conan Doyle, this slimy story of intrigue in high places set in England among the syringes and violins.

8:00 (WCRB) Boston Pops (live). John Covelli directs Rimsky-Korsakov's *Capriccio Espagnol*, Wieniawski's Violin Concerto No. 2, with Ronald Patterson, and selections from Rodgers's *The Sound of Music*.

10:00 (WGBH) The Foundation Trilogy. The dramatization of Asimov's space classic continues with "Flight from the Mule."

11:00 (WDLW) Jamboree, USA (live). Jim Ed Brown performs in concert from Wheeling, West Virginia.

WBCN 104.1 FM	WDLW 1330 AM
WBUR 90.9 FM	WEEI 590 AM
WBZ 106.7 FM	WERS 88.9 FM
WCAS 740 AM	WGBH 89.7 FM
WCOZ 94.5 FM	WHRB 95.3 FM
WCRB 102.5 FM	WITS 1510 AM
WCUW 91.3 FM	WMRB 88.1 FM
WROR 98.5 FM	

Film listings

These listings are compiled almost a week before theater bookings are finalized. How shows are often scheduled with little advance notification. Please call the theater before steppin' out, and be advised that sneak previews are common on Friday and Saturday nights. Escape!

BOSTON

ALLSTON CINEMA (277-2140)
214 Harvard Ave.
I: Marriage of Maria Braun: Sun-Thurs. 1, 3:15, 5:30, 7:45, 9:55
Cruising: Fri-Sun. 1, 2:45, 4:30, 6:15, 8, 9:50
II: Foxes: Sun-Sun. 1:30, 3:30, 5:30, 7:30, 9:30
BEACON HILL I, II, & III (723-8110)
1 Beacon St.
I: Apocalypse Now: Sun-Thurs. 1:30, 4:30, 7:30, 10:15
Night Games: Fri-Sun. Call for times.
II: Fiolkes: Sun-Sun. 1:30, 3:30, 5:45, 8, 10
III: Black Stallion: Sun-Sun. 1, 3:15, 5:30, 7:45, 10
CHARLES I, II & III (227-1330)
195-A Cambridge St.
I: Happy Birthday Gemini: Sun-Sun. 1, 3:15, 5:30, 7:45, 10
II: La Cage aux Folles: Sun.-Sun. 1, 2:45, 4:30, 6:15, 8, 10
III: All That Jazz:: Sun-Sun. 1, 3:15, 5:30, 7:45, 10
CHERI I, II & III (536-2870)
Dalton St. nr. The Prudential Center.
I: Kramer vs. Kramer: Sun-Sun. 1, 3:15, 5:30, 7:45, 9:45
II: The Changeling: Sun-Thurs. 1:15, 3:30, 5:30, 7:45, 10
III: Lady and the Tramp: Sun-Thurs. 2:30, 4, 5:30, 7, 8:30, 10
Ladies and Gentlemen, the Rolling Stones: Fri-Sun. Call for times.
CINEMA 57 I & II (482-1222)
200 Stuart St.
I: Where the Buffalo Roam: Sun-Sun. 1, 2:45, 4:30, 6:15, 8, 10
II: Midnight Cowboy: Sun-Sun. 1, 3:15, 5:30, 7:45, 10
EXETER THEATER (536-7067)
Exeter St. at Newbury
Tin Drum: Sun-Sun. 2, 4:30, 7:10, 9:45
MUSIC HALL (423-3300)
268 Tremont St.
Call for feature.
NICKELODEON CINEMA (247-2160)
600 Comm. Ave.
I: Wise Blood: Sun-Sun. 5:40, 7:50, 10, Wed-Sun. 1:40, 3:40
II: Private Files of J. Edgar Hoover: Sun-Tues. 1:20, 3:30, 5:40, 7:50, 10
Satyricon: Wed-Thurs. 1, 3:10, 5:20, 7:35, 9:50
Quadrophenia: Fri-Sat. 3:30, 7:50
Last Waltz: Fri-Sat. 1:20, 5:40, 10
Sugarland Express: Sun. 12:50, 4:30, 8:15
Truck-Stop Women: Sun. 2:50, 6:30, 10:15
OFF THE WALL (354-5678)
Where's Boston? Theater, 60 State St.
Wizards: Sun-Thurs. 6, 8:55
Fantastic Planet: Sun-Thurs. 7:35, 10:25
The TAMI Show: Fri-Sun. 6:55, 9:50
Rare Rock Scrapbook: Fri-Sun. 6, 8:55
PARIS (267-8181)
841 Boylston
Being There: Sun-Sun. 1, 3:15, 5:30, 8, 10:15
PI ALLEY I & II (227-6676)
237 Washington St.
I: Coal Miner's Daughter: Sun-Thurs. 1, 3:15, 5:30, 7:45, 10
Die Laughing: Fri-Sun. Call for times.
II: Foxes: Sun-Thurs. 1:30, 3:30, 5:45, 8, 10
The Nude Bomb: Fri-Sun. Call for times.
PUBLIX CINEMA (482-1288)
166 Washington Street
Call for features.
SAXON (542-4600)
219 Tremont St.
Guns: Sun-Thurs. 1, 2:30, 4, 5:30, 7, 8:30, 10
Jubilee 350 Film Festival: Fri-Sun. Call for features and times.
SYMPHONY (262-3888)
252 Huntington Ave.
Call for features and times.

BROOKLINE

CHESTNUT HILL I, II, III & IV (277-2500)
Rte. 9 at Hammond St.
I: Closed for renovation.
II: Kramer vs. Kramer: Sun-Sun. 1, 3:05, 5:05, 7:30, 9:40
III: Happy Birthday Gemini: Sun-Sun. 1, 3:10, 5:15, 7:30, 9:50
IV: All That Jazz: Sun-Sun. 1:45, 4:20, 7:20, 9:45
CIRCLE CINEMA I, II & III (566-4040)
Cleveland Circle
I: Lady and the Tramp: Sun-Thurs. 1:45, 3:30, 5:15, 7:10, 9
The Nude Bomb: Fri-Sun. Call for times.
II: Being There: Sun-Thurs. 1:45, 4:30, 7:30, 10
Friday the 13th: Fri-Sun. Call for times.
III: Where the Buffalo Roam: Sun-Sun. 1:15, 3:15, 5:15, 7:20, 9:30
CINEMA BROOKLINE (566-0007)
Washington St. at Rte. 9
Norma Rae: Sun-Thurs. 7:15, 9:30, Sun. 4:30
Chapter Two: Fri-Sun. 7, 9:30, Sat-Sun. 4:30
COOLIDGE CORNER (734-2500)
290 Harvard St.
I: Dersu Uzala: Sun-Tues. 7:25, Sun. 2:45
Sandakan 8: Sun-Tues. 5:10, 10
Zatoichi's Revenge: Wed-Thurs. 8:05
Tora-San's Call of Love: Wed-Thurs. 6, 9:40
Holiday: Fri-Sat. 7:45, Sat. 4:15
His Girl Friday: Fri-Sat. 6, 9:30, Sat. 2:30
You Can't Take It With You: Sun. 5:15, 9:40
Man Who Came to Dinner: Sun. 3:15, 7:35
II: Incredible Animated Picture Show: Sun-Tues. 6, 7:55, 9:50, Sun. 2:10, 4:05
Last Waltz: Wed-Sat. 7:35, Sat. 3:25
Buddy Holly Story: Wed-Sat. 5:30, 9:45, Sat. 1:25
New Age Animation: Sun. 1:15, 2:55, 4:35, 6:15, 7:55, 9:35
Off the Wall's Alternative Family Cinema: Sat-Sun. noon, 1:30

CAMBRIDGE

BRATTLE (876-4226)
40 Brattle St. near Harvard Square.
L'Age D'or: Sun-Tues. 7:10, 10, Sun. 4:20
Vividions: Sun-Tues. 5:30, 8:30, Sun. 2:40
Merchant/Ivory Festival:
The Europeans: Wed. 5:50, 7:50, 9:50
Shakespeare Wallah: Thurs. 6:15, 9:40
Autobiography of a Princess: Thurs. 8:30
Europeans: Fri. 5:50, 7:50, 9:50
Savages: Sat. 3:45, 7:40
Roseland: Sat. 5:45, 9:40
Europeans: Sun. 1:50, 3:50, 5:50, 7:50, 9:50
FRESH POND CINEMA (547-8800)
Fresh Pond Shopping Center.
I: Fatso: Sun-Thurs. 7:30, 9:25, Sun. 2, 3:50, 5:40
Last Married Couple in America: Fri-Sun. Call for times.
II: The Jerk: Sun-Thurs. 7:35, 9:30, Sun. 2, 3:50, 5:40
Chapter Two: Fri-Sun. Call for times.
GALERIA CINEMA (661-3737)
57 Boylston Street
Norma Rae: Sun-Thurs. 1:15, 3:20, 5:35, 7:45, 9:55
Call for new feature: Fri-Sun.
HARVARD SQUARE (864-4580)
1434 Mass. Ave.
Electric Horseman: Sun. 3:35, 7:45
The Way We Were: Sun. 1:30, 5:40, 9:50
Get Out Your Handkerchiefs: Mon. 12:30, 4:05, 7:50
Morgan: Mon. 2:25, 6, 9:45
Peppermint Soda: Tues. 12:30, 4:10, 7:55
Don't Cry With Your Mouth Full: Tues. 2:10, 5:50, 9:35
"10": Wed. noon, 3:50, 7:50
Shampoo: Wed. 1:55, 5:50, 9:35
Walkabout: Thurs. 12:30, 4:05, 7:45
Butch Cassidy & the Sundance Kid: Thurs. 2:10, 5:45, 9:25
Coconuts: Fri. 3, 7:15
Horsefeathers: Fri. 12:30, 4:40, 8:55
Duck Soup: Fri. 1:45, 5:55, 10:10
The Jerk: Sat. 1:35, 4:50, 8:15
The Front: Sat. noon, 3:10, 6:30
Camelot: Sun. 2:30, 7:45
Auntie Mame: Sun. noon, 5:10
ORSON WELLES I, II & III (868-3600)
1001 Mass. Ave.
I: My Brilliant Career: Sun-Sun. 2:30, 5, 7, 8:45, 10:30
II: Best Boy: Sun-Sun. 1:45, 3:45, 5:50, 7:45, 9:55
III: The Wicker Man: Sun-Sun. 2:15, 4:15, 6:15, 8:15, 10:15

MIDNIGHT MOVIES

The following theaters screen films FRI-SAT on or around midnight. For suburban midnights, see suburban listings.

Circle Cinema: Being There; The Nude Bomb; Friday the 13th.
Exeter Theater: Rocky Horror Picture Show.
Harvard Square: Erotic New York Film Festival.
Orson Welles: Richard Pryor in Concert; Harder They Come; Pink Floyd in Concert.

GOOD DEALS

Good deals are subject to change at a moment's notice so check with the theater before taking off.

Academy Newton: $2 for first show.
Allston Cinema: $2 for first show of the day, $1.50 for seniors till 5 pm.
Arlington, Capitol & Regent: $1.25 Sun.-Thurs., $1.50 Fri-Sat.
Belmont Studio: $1.50 all times.
Brattle Theater: $2.50 before 6 pm, $2.50 Wed. Discount coupons available.
Cinema Brookline: $1.50 at all times.
Cleveland Circle: $2 for first show.
Coolidge Corner: $2.50 for last show of the night.
Fresh Pond Cinema: $1.50 all times.
Galeria: $2 at all times.
Harvard Square: $1.75 till 6 pm Mon-Fri. (except holidays). $2.25 at midnight.
Nickelodeon: Discount coupons available. 5 admissions for $12.
Off the Wall: Lifetime membership $5 = permanent $1 off at all shows. Mon: $1 off with student ID.
Orson Welles: $1.50 with a Welles T-shirt Mon-Tues. Discount coupons too.
Publix: $1.25 all times.
Somerville, Broadway & Somerville: $1.25 Sun-Thurs., $1.50 Fri-Sat.
West Newton: $1.25 for weekend mat.

WHERE'S BOSTON is shown hourly each day from 10 am to 5 pm at 60 State St. (661-2425). Adults $2.50, under thirteen $1.50.

NEWTON FREE LIBRARY, 414 Centre St. (552-7145) presents films each WED at 7 p.m. FREE. May 7: "Seven Days to Noon."

FRENCH LIBRARY (266-4351) 53 Marlborough St., Boston, screen films each FRI-SUN at 8 pm. Tix $2. May 9-11: "Fanny."

BF/VF (254-1616) 39 Brighton Ave., Allston, screens films and/or presents filmmakers each THURS and SAT at 8:30 pm. Admission $3.

HARVARD-EPWORTH CHURCH, 1555 Mass. Ave., Camb. screens films each THURS and SUN at 7:30 pm. Contribution $1. May 4: "The TAMI Show." May 8: "Cabin in the Sky." May 11: "Chess Fever" and "A Day in the Country."

CARPENTER CENTER (495-3251) 24 Quincy St., Camb., screens films each THURS at 5 pm. Tix. $1. May 8: "Meditation and "Hour of the Wolf."

CURRENT FEATURE FILMS are screened each FRI at 7:30 and 10 pm at Brandeis, Levin Ballroom, Waltham (647-2167). FREE. May 9: "French Connection."

THE BRITISH HORROR FILM is explored each TUES at 7:45 pm by the American Cinema Society of Camb. at Modern Times Cafe, 134 Hampshire St., Camb. Tix $2. May 6: "Horror of Dracula."

FILMS OF JEAN-LUC GODARD are screened each THURS-FRI at 5:30, 7:30, and 9:30 pm and repeated each SUN at 6 and 8 pm at the ICA 955 Boylston St., Boston (266-5152). Admission $2. May 8: "Sympathy for the Devil," May 9: "Wind from the East."

WATERTOWN PUBLIC LIBRARY, 125 Main St., screens films each FRI at 7 pm. FREE. May 9: "Butterflies are Free."

FRIDAY NIGHT AT THE MOVIES presents a series featuring unforgettable characters at 7 and 9 pm at the Blacksmith House, 56 Brattle St., Camb. (547-6789). Admission $2. May 9: "Voyage Surprise."

SATURDAY MATINEE happens each week at 2:15 pm at the Central Sq. Library, 45 Pearl St., Camb.

FILM SPECIALS

FREE. May 10: to be announced.

SOMERVILLE LIBRARY, Highland Ave. and Walnut St., screens films each THURS at 6:30 pm. FREE. May 8: "Magnificent Ambersons."

HEADMASTER HOFER, in German with English subtitle, is shown SUN, May 4 at 3 pm at the Boston Public Library, Rabb Lecture Hall, Copley Sq., Boston. FREE.

PUERTO RICO, a socio-economic analysis of the country, is presented SUN, May 4 at 8 pm at Harvard's Science Center A. FREE.

NEW SPANISH CINEMA is presented at the Museum of Fine Arts each TUES at 7 pm and each SAT at 2 pm. Admission $2. May 6: "Blindfolded," May 10: "The Long Vacation."

BORN TO GREATNESS is a series of film biographies presented each TUES at 7 pm at the Central Sq. Library, 45 Pearl St., Camb. FREE. May 6: "Abe Lincoln in Illinois."

PUBLIC ENEMY, starring James Cagney, is screened TUES, May 6 at 7 pm at the Parlin Memorial Library, Everett (387-2550). FREE.

Orson Welles Cinemas

1001 Mass. Ave., Cambridge 868-3600
Discount Parking Available

A MOVIE PASS to the first 25 people to correctly answer the following (Mon. between 5 & 5:30 at 868-3603, please): What was the most popular (seen by the greatest number of people) documentary ever made? Last week's answer: All the films are in English.

"'My Brilliant Career' sends your spirits soaring! . . .
. . . The best film to hit Boston in months! It's witty, charming, literate, understated, and quietly erotic."
– Michael Blowen, BOSTON GLOBE

The breathtaking and haunting story of a free-spirited young maverick (**Judy Davis** in her dazzling screen debut) who tries to fight her way out of her farm family's poverty and avoid the trap of a "rich" marriage with a young local squire. Based on a classic and "scandalous" 1901 autobiography, MY BRILLIANT CAREER marks the stunning debut of an extraordinary young director, **Gillian Armstrong** and the "breakthrough" film for the Australian Cinema.
2:30, 5:00, 7:00, 8:45, 10:30

ACADEMY AWARD WINNER
A FILM BY IRA WOHL
'BEST BOY'

"★★★★'BEST BOY' IS A TRIUMPH!"
– Michael Blowen, Boston Globe

"★★★★YOU'LL LOVE IT! THE DOCUMENTARY FORM COMES OF AGE WITH IRA WOHL'S LOVELY, HEARTWARMING TALE. Meet a new and unexpected film hero. BEST BOY, BEST FILM!"
– Gerald Peary, The Real Paper

"★★★★A GREAT, TRANSCENDENT DOCUMENTARY! As amusing and moving as anything in fiction . . . Like so many of the greatest American comedies, 'Best Boy' is quite serious, and wonderfully liberating!"
– Stephen Schiff, Boston Phoenix

The classic story of a young man leaving home for the first time ... except that Philly is 52 years old. **Ira Wohl's** powerful and touching Academy Award winning film.
1:45, 3:45, 5:50, 7:45, 9:45

"PURE, BRILLIANT, SPINE-TINGLING FUN! IT'S THE MOST INSPIRED MYSTERY I'VE SEEN IN AGES, A KNOCKOUT! It's intriguing, suspenseful and thought-provoking. It's literate, witty, ironic, and sophisticated. IT'S AN ABSOLUTE GEM OF A FILM!"
— Bruce McCabe, Boston Globe

THE WICKER MAN

The uniquely original and long-awaited horror "classic" about pagan ritual in the 20th century as a Scottish policeman in search of a missing young woman uncovers an ancient fertility rite. As one local critic said: "it is a cross between 'King Kong' and Gilbert and Sullivan."
2:15, 4:15, 6:15, 8:15, 10:15

The Late Shows
Fri. & Sat., May 9 & 10 at 12:15
1 Divine in John Waters' ***Pink Flamingos***
2 RICHARD PRYOR Filmed Live in Concert
3 THE HARDER THEY COME

Suburban cinemas

SUBURBS

ARLINGTON Capitol (648-4340)
204 Mass. Ave.
Robert et Robert: Sun-Thurs. 7, 9, Sun. 5
Chapter Two: Fri-Sun. 7, 9:20, Sun. 4:30
ARLINGTON, Regent (642-1197)
7 Medford St.
Fatso: Sun-Thurs. 7, 9, Sun. 1:15, 5
American Gigolo: Fri-Sun. 7, 9:15, Sun. 4:45
BEVERLY, Cabot St. Cinema (97-3677)
86 Cabot St.
Le Grand David Magic Show: each Sun. 3, 8:15
Blazing Saddles: Mon-Tues. 5, 7, 9
The Europeans: Wed-Thurs. 5, 7, 9
The Dove: Fri-Sat. 7:15
Ice Castles: Fri-Sat. 5, 9:15
BRAINTREE, General I-IV (848-1070)
South Shore Plaza.
I: Serial: Sun-Sun. 1:30, 3:25, 5:10, 7:25, 9:25
II: Coal Miner's Daughter: Sun-Thurs. 1:30, 4:15, 7:20, 9:45
The Nude Bomb: Fri-Sun. 1:30, 3:25, 5:10, 7:30, 9:30
III: All That Jazz: Sun-Sun. 1:45, 4:20, 7:20, 9:45.
IV: Kramer vs. Kramer: Sun-Sun. 1:15, 3:20, 5:30, 7:40, 9:45
BROCKTON, General Five (588-5050)
Westgate Mall
I: The Changeling: Sun-Sun. 1, 3:10, 5:15, 7:30, 9:45
II: Where the Buffalo Roam: Sun-Sun. 1:15, 3:15, 5:10, 7:25, 9:30
III: La Cage aux Folles: Sun-Thurs. 1, 3:10, 5:20, 7:35, 9:45
The Nude Bomb: Fri-Sun. 1:30, 3:25, 5:10, 7:30, 9:30
IV: Norma Rae: Sun-Thurs. 1, 3:10, 5:15, 7:30, 9:40
Dia Laughing: Fri-Sun. 1, 3:10, 5:15, 7:30, 9:40
V: Gone With the Wind: Sun-Thurs. 1:30, 7:30
Friday the 13th: Fri-Sun. 1:30, 3:25, 5:15, 7:25, 9:30
BROCKTON, Sack I-IV (963-1010)
Route 27
I: Fiolkes: Sun-Sun. 1:05, 3:05, 5:05, 7:15, 9:15
II: Foxes: Sun-Sun. 1:20, 3:20, 5:30, 7:30, 9:30
III: Black Stallion: Sun-Sun. 1, 3:10, 5:20, 7:30, 9:45
IV: Happy Birthday Gemini: Sun-Sun. 1:15, 3:20, 5:25, 7:30, 9:40
BURLINGTON, General I-II (272-4410)
Route 128, exit 42
I: Kramer vs. Kramer: Sun-Sun. 1:15, 3:20, 5:30, 7:40, 9:45
II: Where the Buffalo Roam: Sun-Sun. 1:15, 3:15, 5:10, 7:25, 9:30
DANVERS, Liberty Tree (777-1818)
Liberty Tree Mall
I: The Changeling: Sun-Thurs. 7:30, 9:40, Sun. 1, 3:10, 5:20
II: Happy Birthday Gemini: Sun-Sun. 7:40, 9:50, Sat-Sun. 1:30, 3:30, 5:30
DANVERS, Sack Six (777-2555 or 593-2100)
Endicott St.
I: Foxes: Sun-Thurs. 1:10, 3:20, 5:20, 7:35, 9:45, Sun. 11:45
II: Midnight Cowboy: Sun-Sun. 1:40, 3:40, 5:40, 7:40, Fri-Sat. 11:55 pm
III: Black Stallion: Sun-Sun. 1, 3:10, 5:20, 7:30, 9:45
IV: Fiolkes: Sun-Sun. 1:15, 3:15, 5:15, 7:30, 9:30
V: Lady and the Tramp: Sun-Sun. 1:10, 2:40, 4:10, 5:40, 7:10, 8:40, 10
VI: Kramer vs. Kramer: Sun-Sun. 1, 3, 5, 7:25, 9:-5
DEDHAM, Showcase Eight (326-2100)
950 Providence St.
I: Black Stallion: Sun-Sun. 2, 4:30, 7:20, 9:50, Fri-Sat. at midnight.
II: Where the Buffalo Roam: Sun-Sun. 1, 7:25, 9:25, Tues-Sun. 3, 5, Fri-Sat. 11:25 pm
III: Midnight Cowboy: Sun-Thurs. 2, 7:30, 9:55, Sun. 4:30
Dia Laughing: Fri-Sun. Call for times.
IV: Fiolkes: 1, 7:20, 9:25, Sat-Sun. 3, 5, Fri-Sat. 11:30 pm
V: Lady and the Tramp: Sun-Thurs. 1, 2:45, 4:25, 6, 7:30, 9:10, 10:45
Ladies and Gentlemen, the Rolling Stones: Fri-Sun.
VI: Happy Birthday Gemini: Sun-Thurs. 1:55, 7:20, 9:45, Sun. 4:30
Night Games: Fri-Sun. Call for times.
VII: The Changeling: Sun-Sun. 1, 3:10, 5:05, 7:30, 9:55, Fri-Sat. at midnight
VIII: Foxes: Sun-Thurs. 1, 3:10, 5:10, 7:30, 9:45
Friday the 13th: Fri-Sun. Call for times.
FRAMINGHAM, General I-V (235-8020)
Route 9, Shopper's World
I: The Changeling: Sun-Sun. 1, 3:10, 5:15, 7:30, 9:45
II: Kramer vs. Kramer: Sun-Sun. 1:15, 3:20, 5:30, 7:40, 9:45
III: Coal Miner's Daughter: Sun-Thurs. 1:30, 4:15, 7:20, 9:45
The Nude Bomb: Fri-Sun. 1:30, 3:25, 5:10, 7:30, 9:30
IV: Fiolkes: Sun-Thurs. 1:15, 3:15, 5:10, 7:25, 9:30
Friday the 13th: Fri-Sun. 1:30, 3:25, 5:15, 7:25, 9:30
V: Serial: Sun-Thurs. 1:30, 3:25, 5:10, 7:25, 9:25
Dia Laughing: Fri-Sun. 1, 3:10, 5:15, 7:30, 9:40
MAYNARD, Nickelodeon (897-2100)
19 Summer St.
I: My Brilliant Career: Sun-Sun. 7:15, 9:15
II: La Cage aux Folles: Sun-Tues. 7, 9
A Simple Story: Wed-Thurs. 7, 9:15
Breaking Away: Fri-Sat. 7, 9
To Forget Venice: Sun. 7, 9
NEWTON Academy (332-2524)
102 Beacon St., Newton Centre
I: Coal Miner's Daughter: Sun-Sun. 1, 3:15, 5:30, 7:45, 9:55
II: Black Stallion: Sun-Sun. 1:15, 3:15, 5:20, 7:30, 9:30
NEWTON, West Cinema (964-6060)
1296 Washington St., Rte. 16
I: Norma Rae: Sun-Sun. 7:05, 9:20, Sat-Sun. 2:15
II: To Forget Venice: Sun-Sun. 7:15, 9:25, Sat-Sun. 2:15
III: Magic Flute: Sun-Tues. 7, 9:20
China Syndrome: Wed-Thurs. Call for times.
Manhattan: Fri-Sat.
Seduction of Joe Tynan: Sun.
PEABODY, General I-III (599-1310)
Northshore Shopping Center
I: Norma Rae: Sun-Sun. 1, 3:10, 5:15, 7:30, 9:40
II: Where the Buffalo Roam: Sun-Sun. 1:15, 3:15, 5:10, 7:25, 9:30
III: Little Darlings: Sun-Sun. 1:30, 3:25, 5:10, 7:25, 9:25
RANDOLPH I-II (963-8664)
Randolph Shopping Center
I: Chapter Two: Sun-Thurs. 7, 9:20
Call theater for new feature: Fri-Sun.
II: Being There: Sun-Thurs. 7, 9:20
All That Jazz: Fri-Sun. 7, 9:20
SAUGUS, General I-II (321-1345)
Route 1
I: Fatso: Sun-Thurs. 2, 3:50, 5:40, 7:30, 9:25
Last Married Couple in America: Call for times.
II: The Jerk: Sun-Thurs. 2, 3:50, 5:40, 7:35, 9:30
SOMERVILLE, Broadway (625-5316)
81 Broadway
Fatso: Sun-Thurs. 7, 9, Sun. 1
American Gigolo: Fri-Sun. 7, 9:15
SOMERVILLE, Somerville (625-1081) 50 Davis Sq
Fatso: Sun-Thurs. 7, 9, Sun. 1:15, 5
Chapter Two: Fri-Sun. 7, 9:20, Sun. 4:30
STONEHAM General I-II (438-4050)
Routes 128 and 28
I: Fiolkes: Sun-Thurs. 7:30, 9:30, Sun. 1:30, 3:30, 5:20
II: Little Darlings: Sun-Sun. 2, 3:50, 5:40, 7:30, 9:30
WALTHAM, General I-II (890-1064)
477 Winter St.
I: American Gigolo: Sun-Thurs. 7:10, 9:25, Sun. 2, 4:30
Chapter Two: Fri-Sun. Call for times.
II: Fatso: Sun-Thurs. 7:30, 9:25, Sun. 2, 3:50, 5:40
WOBURN, Showcase Five (933-5138)
Main St., Middlesex Canal Park
I: The Changeling: Sun-Thurs. 2, 7:25, 9:50, Sun. 4:30
The Nude Bomb: Fri-Sun. Call for times.
II: All That Jazz: Sun-Thurs. 1:55, 4:35, 7:15, 9:45
Friday the 13th: Fri-Sun. Call for times.
III: Black Stallion: Sun-Sun. 2, 4:30, 7:20, 9:50, Fri-Sat. at midnight
IV: Being There: Sun-Thurs. 1:45, 7:15, 9:55, Tues-Thurs. 4:30
V: Happy Birthday Gemini: Sun-Thurs. 1:55, 7:20, 9:45, Sun. 4:30

4 Academy Awards
ALL THAT JAZZ
"An uproarious display of brilliance, nerve and dance..." Vincent Canby, NEW YORK TIMES
"A masterwork. 'ALL THAT JAZZ' is the year's most extraordinary film..." Gene Shalit, NBC-TV
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SACK CHARLES 1-2-3 193 Cambridge St. (near Gov. Ctr.) 227-3330
GENERAL CINEMA CHESTNUT HILL Rte. 9 at Hammond St. 277-2500
GENERAL CINEMA BRAINTREE South Shore Plaza 848-1070
SHOWCASE WOBURN 933-5330 Rt. 128 near 93

THE NICKELODEON CINEMAS
600 Comm. Ave. 247 - 2160
Boston, Just opp. the Blandford St. stop on B.C. Green Line MBTA

1
"★★★★ A STUNNING FILM! A REMARKABLE ACHIEVEMENT!" – Michael Blowen, Boston Globe
"★★★★ YOU'LL HAVE A BALL! AN INSPIRED, DAZZLING FILM!" – Gerald Peary, The Real Paper
"'WISE BLOOD' IS A HAUNTING, OFTEN VERY FUNNY FILM!" – Stephen Schiff, Boston Phoenix
John Huston's WISE BLOOD
Based on the novel by Flannery O'Connor
Starring BRAD DOURIF · NED BEATTY · HARRY DEAN STANTON DAN SHOR · AMY WRIGHT · MARY NELL SANTACROCE · Music by ALEX NORTH · Associate Producer HANS BROCKMANN · Screenplay by BENEDICT FITZGERALD · Produced by MICHAEL and KATHY FITZGERALD Directed by JOHN HUSTON PG From NEW LINE CINEMA
5:40 / 7:50 / 10:00 / also daily matinees 1:40 / 3:40

BARGAIN MATINEES $2.50 for all shows before 5 p.m. daily

2
THE PRIVATE FILES OF J. EDGAR HOOVER
Ends Tuesday
1:20 / 3:30 / 5:40 / 7:50 / 10:00

May 7 - 8, Wed. & Thurs.
"FELLINI SATYRICON"
1:00 / 3:10 / 5:20 / 7:35 / 9:50
Fellini's vast and surreal epic treatment of Petronius Arbiter's 1st Century novel of lust and debauchery in Ancient Rome.

May 9 - 10, Fri. & Sat.
Quadrophenia
THE LAST WALTZ
1:20 / 5:40 / 10:00
Martin Scorsese (*Mean Streets, Taxi Driver...*) directs a vibrant cinematic record of The Band's farewell Thanksgiving concert. With Joni Mitchell, Neil Young, Muddy Waters, Eric Clapton and Bob Dylan ... not to mention The Band
3:30 / 7:50
A lively and thoroughly modern musical version of the Angry Young Man films from Britain. A sizzling portrait of the End of Adolescence loosely adapted from a smash album by The Who.

May 11 - 12 - 13, Sun., Mon., Tues.
12:50 / 4:30 / 8:15
SUGARLAND EXPRESS
Steven Spielberg (*Jaws, Close Encounters* and - alas - *1941...*) directs Goldie Hawn and William Atherton in a fine and kooky little film. *Sugarland Express* chronicles the larky and ultimately tragic adventures of a young Texas couple who, in an attempt to protect their infant son from the tender clutches of the state Child Welfare Board, highjack a highway patrol car.
Mark Lester directs Lieux Dressler, Claudia Jennings and Dennis Simple in a shamelessly lurid little "B" Epic, a film reported by Britain's prestigious "Films and Filming" to be Rainer Werner Fassbinder's favorite American work... and one which hurtles full bore through the sun-baked American hinterland of the 1950's and the stylized subculture of long-haul trucking.
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"ffolkes" PG | Starts Fri 5/9 ROLLING STONES Ends Thurs Foxes
Starts Fri 5/9 Ends Thurs Midnight Cowboy Die Laughing PG | Starts Fri 5/9 Ends Thurs Black Stallion Night Games R
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Starts Fri 5/9 Ends Thurs Lady and the Tramp Night Games R | ACADEMY AWARD WINNER PETER SELLERS BEING THERE PG
ACADEMY AWARD WINNER Black Stallion G | WHERE THE BUFFALO ROAM R

Film strips

compiled by David Chute

MOVIE OF THE WEEK: A Merchant/Ivory Festival. The recent financial success of ***The Europeans*** has inspired the programers at the Brattle to mount a week-long showcase of the work of the people who made it, a creative team that has been turning out adventurous (if uneven) independent features since the mid-'60s. Producer Ismail Merchant, director James Ivory, and screenwriter Ruth Prawer Jhabvala first came to our attention with 1965's ***Shakespeare Wallah***, a gentle study of clashing cultures centering on a company of Shakespeare players touring India. The theme is taken up again in the neglected ***Savages*** (1972, pictured above) from a script by Michael "Mr. Mike" O'Donoghue and George W.S. Trow, which treats cultural conflict on a grand impressionistic scale — in a dream-like study of some prehistoric savages (Susan Blakely and Sam Waterston among them) who stumble upon a rambling Victorian mansion. The festival also includes ***Bombay Talkie*** (1970), a comedy about the Indian movie industry, and ***Roseland*** (1977), a bloodless soap opera about some languid patrons of New York's famous ballroom. ***The Merchant/Ivory Festival runs May 7 through 13, at the Brattle.***

A

★★★★L'AGE D'OR (1930). Withheld from release for years, Luis Bunuel's legendary hour-long film, made in collaboration with Salvador Dali, contains the germs of all his themes and obsessions, romping from a study of scorpions to a bizarre Catholic rite to a magnificent reception in an opulent Roman villa. Adopted as a cinematic manifesto by the surrealists, the film proclaims the power of l'amour fou while violently attacking religion and government. Among the most rarely seen of the world's indisputable cinematic masterpieces. ***Brattle.***

★★★APOCALYPSE NOW (1979). Francis Coppola's film, loosely based on Conrad's ***Heart of Darkness***, is a hallucination of the Vietnam War — Vietnam as the end of the world. And some of its scenes immerse us in more tumult, more information, and more fear than the movies have ever offered before. In fact, the film is so vivid and unnerving that it almost doesn't matter if its story is messy, its acting variable, and its script (especially Michael Herr's narration, delivered in a "hard-boiled" monotone by Coppola's Marlow figure, Martin Sheen) downright trashy. Besides the boring last half-hour, during which a logy Marlon Brando mutters Kurtzian profundities, the worst things in it are the attempts to arouse sentiment; the best are the flabbergasting battle sequences — in which Coppola and cinematographer Vittorio Storaro forge a nightmare beauty out of sheer destruction. And the ferocious, confident performance of Robert Duvall, as Colonel Kilgore, a jaunty lunatic who has embraced and been invigorated by the war, is the only one powerful enough to stand up to the film's visual (and aural) force. ***Beacon Hill.***

★★★★A PROPOS DE NICE (1929-'30). Jean Vigo's first film is a breezy documentary tour of the playgrounds of the idle rich (and the hovels of the poor) in sunny Nice. Photographed by Boris Kaufman, younger brother of the documentary pioneer Dziga Vertov, and owing a good deal to the Russian's freewheeling style, the film already displays the unique mixture of surrealistic humor and sardonic bitterness that was to color the later Vigo films, ***Zero de Conduite*** and ***L'Atalante***. ***Harvard-Epworth Church.***

B

★★BEING THERE (1979). Photographed in rich, deep colors by Caleb Deschanel (***The Black Stallion***), Hal Ashby's film adaptation of Jerzy Kosinski's short novel is the sort of delicate, almost stately jest we expect from European films and almost never see in American ones. Chance, the 50ish hero (Peter Sellers), is a feeble-minded orphan who has worked as a gardener in an enclosed townhouse ever since he can remember. All he knows of the world outside is what he's seen on television. Kosinski's mordant premise is that, in tube-fed America, this utterly vacant soul could be taken for a sage, even a political potentate. Kosinski's jape is resonant, but it's also the movie's only joke: Chance is always overestimated in the same way, whether by a millionaire (Melvyn Douglas, who won an Oscar for his performance), by his wife (Shirley MacLaine), or even by the President of the United States (Jack Warden). He is less a character than a cipher. And as a metaphor, he's shoddy and inconsistent. Indeed, we'd hardly care about him at all if it weren't for Sellers, whose apparently affectless performance is really an interplay of a thousand tiny, fleeting emotions. ***Paris, Circle, suburbs.***

★★★★BEST BOY (1979). This great documentary, Ira Wohl's Oscar-winning feature about his retarded 52-year-old cousin Philly, draws us into an intimate, fascinated relationship with its spunky hero; in the process, it sweeps away all the discomfort — the pity mingled with revulsion — that the retarded usually inspire. As Philly makes his first steps toward an independent existence (on one level, he's just another nice Jewish boy who's leaving his family for the first time), he becomes a real hero, and in the narrative structure of the movie, he works the way most great fictional characters do: his functions and desires are simplified, so that we can get a look at how they operate. The director was himself the one who first urged Philly's aging parents (who are observed with the same tenderness lavished on Philly) that it was time for their "best boy" to begin preparing for their deaths. Wohl was the story's prime mover and one of its main characters. The result, a breakthrough for the personal documentary, lets us in on the life of an American family not as observers, but as participants, and we come to share the characters' attitudes. The members of his family laugh at Philly when he does stupid things, and they enjoy his generosity of spirit. In short, they treat him as a human being. We find ourselves loving Philly not in spite of what he is, but because of it. ***Orson Welles.***

BLINDFOLDED (1978). A recent political thriller by Spain's Carlos Saura (***Cria, Mama Turns 100***). Geraldine Chaplin and Jose Luis Gomez star, as an actress and film producer investigating terrorist activities in Spain and political torture in Latin America. While researching a film on the subject, the two get caught up in the events they're covering. Saura's film incorporates documentary footage of a real-life public hearing on police torture. ***Museum of Fine Arts.***

★★★★BONNIE AND CLYDE (1967). One of the quintessential films of the '60s, Arthur Penn's funny, moving and violent account of the lives (and deaths) of Clyde Barrow, Bonnie Parker and their gang of bank-robbing desperadoes is still one of the freshest, most intelligent forays into cinematic myth-making. Penn places his outsiders on the outer fringes, where they live by their wits and the fantasies they weave. The plight of the renegade is driven poignantly home: a family reunion and an impassioned love scene take place in the open air, but the outlaws are only really safe in their cars; they can't even trust the food they eat. Burnett Guffey won an Oscar for his sun-drenched photography, and the performances by Warren Beatty, Faye Dunaway, Gene Hackman, Estelle Parsons and Michael J. Pollard are practically flawless. ***Saxon.***

★★★THE BUDDY HOLLY STORY (1978). A modest, high-spirited, often sappy B-picture with a conventional script by Robert Gittler. But it is propelled to a kind of greatness by Gary Busey's feral portrayal, the most intense, lived-in piece of acting in ages. Busey's hot, unpolished performance creates a hero whose stage presence tells us clearly and completely who he is. ***The Buddy Holly Story*** plays fast and loose with the facts and it lacks life around the edges, but it may be a classic rock 'n' roll picture. ***Coolidge Corner.***

★★BUTCH CASSIDY AND THE SUNDANCE KID (1969). George Roy Hill's visually adept, enormously popular tale of a West that never was (and how technology ruined it) teams Paul Newman and Robert Redford in a sure-fire buddy system that has more charm than substance. ***Harvard Square.***

C

★★CABIN IN THE SKY (1942). The first film directed by Vincente Minnelli is a hoky, enjoyable all-black musical based (sort of) on the Faust legend. The moody, mystical story, set in heaven, among other places, takes a back seat to the enjoyable performances of troupers like Eddie "Rochester" Anderson and Ethel Waters, and to the glorious presence of the young Lena Horne, playing a temptress named Georgia Brown. Music by Louis Armstrong, and by Duke Ellington and his orchestra. ***Harvard-Epworth Church.***

★CAMELOT (1967). The idylls of the king prove a bit ponderous in Joshua Logan's earnest screen translation of the stage musical. The twists and trysts of Arthurian legend do provide moving moments, however, and Richard Harris (King Arthur), Vanessa Redgrave (Guinevere), Franco Nero (Launcelot) and David Hemmings (the villainous Mordred) all act up a storm, though they do dreadful things to the lovely Lerner and Loewe score. ***Harvard Square.***

★★THE CHANGELING (1980). In Peter Medak's stylish horror thriller, George C. Scott plays a composer whose wife and daughter have been killed in a car accident; when he moves into a spooky old Seattle house, a ghostly child begins to seek him out and make imperious demands upon him. Casting a man as imposing as Scott as the victim of a creepy old house is daring indeed, but it works for a while — at least until the brilliant seance set-piece during which the ghost's intentions become clear. Alas, those intentions ruin the film. The ghost sends Scott off on a vengeful hunt for politician Melvyn Douglas, whereupon the film quickly becomes distasteful, for Douglas himself is an innocent victim of past skullduggery; watching him hounded to death by our heroic composer is not an amusing spectacle. Co-starring that insufferable Pepsodent princess Trish Van Devere. ***Cheri, suburbs.***

★★★COAL MINER'S DAUGHTER (1980). Director Michael Apted and screenwriter Tom Rickman may not have intended their adaptation of Loretta Lynn's autobiography to be a movie extolling marriage, but its best sections — roughly the first hour — are exactly that. Loretta Lynn (very persuasively played by Sissy Spacek), and her husband, Doolittle (Tommy Lee Jones in a beefy, sly, good-humored portrayal) came from the hills of Kentucky, a pocket of American society that's as remote from current mores as Patagonia; the pristine, nearly legendary setting lets the film depict nuptial bliss without leavening it with contemporary cynicism — or schmaltz. Almost everything that happens in the hillbilly sections and in the early days of Loretta's musical career is magical. But when Loretta finally gets to the Grand Ole Opry, the movie falls back on the "agony of fame" cliches that we've seen before in countless show-biz biographies. And the story of the marriage, which is what holds the movie together, gets lost in the shuffle. ***Pi Alley, Academy, suburbs.***

★★COCONUTS (1929). The first Marx Brothers feature is stiff and stagy, with a dull musical subplot that subtracts from the boys' lunacy. Contains the famous "viaduct — why a duck?" exchange. ***Harvard Square.***

D

★★★★A DAY IN THE COUNTRY (1936). An extraordinary Jean Renoir film, made in 1936 (the year before ***The Grand Illusion***) and never completed; finally it was released as a short in 1946. It is so light, romantic, and endearing (if slightly melancholy) one would never guess its filming was dogged by miserable weather conditions and incessant bitter squabbling amongst its distinguished collaborators: Renoir and assistants Luchino Visconti, Jacques Becker and Henri Cartier-Bresson. Rarely are Renoir's influences so clear — Abel Gance, whose style informs the scenes in which the country lads ogle the Parisian girls through a window, and Laurel and Hardy, after whom Renoir modeled the city men whose ladies the country boys spirit away. Above all, the film looks like the work of the impressionists, especially its painterly river scenes and its view of the women, who could easily have stepped out of a tableau by Renoir's father Auguste. Adapted from a story by de Maupassant. ***Harvard-Epworth Church.***

★★DAYS OF WINE AND ROSES (1962). An over-earnest, yet powerfully pessimistic story of a young couple torn apart by alcoholism, which begins as the shared vice that holds their marriage together, and ends by destroying it. Lee Remick's strong performance wasn't really a surprise, but at the time, Jack Lemmon's was; like the director, Blake Edwards, Lemmon was best known for his work in light comedy. Based on a television drama by J.P. Miller. Henry Mancini wrote the Oscar-winning title song. ***Saxon.***

●THE DEEP (1977). The underwater photography is very beautiful, better looking than anything else of its kind. That aside, producer Peter Guber and director Peter Yates have made of Peter Benchley's bestseller a racist, sexist and downright silly fiasco. The plot, about a young couple and a grizzled treasure-hunter who explore an undersea wreck that hides still another undersea wreck, is unwieldy to begin with, and Yates renders it as jerkily as possible. The action scenes undercut their own suspense and the thrills are tacky and formulaic: instead of the light summer chiller this should have been, it's a hollow, offensive waste of time. With undistinguished performances by Jacqueline Bisset (terribly exploited here), Robert Shaw and Nick Nolte. ***Saxon.***

★★DERSU UZALA (1975). Who could have guessed that when Japan's witty, entertaining Akira Kurosawa made his first film in another country (Russia) it would turn out like this: a bland, pretty, most-unforgettable-character" story about the friendship of an early 20th-century Russian explorer and the mountain man who becomes his guide. The woodlands and tundras are beautifully photographed and the acting is fine, if a trifle low-key (how could this be the same man who directed the maniacal Toshiro Mifune in ***Rashomon***?). But the overall effect is muted, reverential, prosaic. The film is shot almost entirely in static long-shots; close-ups and the glorious tracking shots for which Kurosawa is famous are nowhere to be found. ***Dersu*** is a Japanese-Soviet co-production; apparently, Kurosawa has been smothered (temporarily, one hopes) by the dull, idealizing spirit of post-war Soviet cinema. With Yuri Solomon and Maxim Munzuk. ***Coolidge Corner.***

DIE LAUGHING (1980). Robby Benson and his director-producer-father, Jules Siegel, wrote this film to showcase Robby's composing and singing abilities, in addition to his histrionic gifts. Benson plays an aspiring musician wrestling with life, love, and art. In that order. ***Pi Alley, suburbs.***

DON'T CRY WITH YOUR MOUTH FULL (1973). Annie Cole as a 15-year-old girl stranded for the summer in provincial France. Pascal Thomas's comedy depicts the girl's anguished first love affair, and her conflicts with the representatives of three generations of her close-knit family. With Bernard Menez and Frederic Duru. ***Harvard Square.***

★★★★DUCK SOUP (1933). Among the most perfectly zany Marx Brothers pictures, this opus directed by the estimable Leo McCarey has Groucho as the king of Freedonia and Harpo and Chico playing spies. "Who are we waiting for?" ***Harvard Square.***

E

●THE ELECTRIC HORSEMAN (1979). This utterly ersatz message movie lives in a world that looks like it's meant to be ours, but isn't quite anybody's. For instance, when was the last time you saw a Barbara Walters-like network reporter (Jane Fonda, natch) covering a corporate convention? Or a Bruce Jenner-like athlete (Robert Redford, as a rodeo star who's just too famous to be true) touring the boonies to plug breakfast food? Or a race horse (swiped by a wised-up Redford from the firm that ex-

★★★★ Superb
★★★ Good
★★ Middling
★ Bearable
● A turkey
· Films without ratings have not been viewed as we go to press. We intend no judgment of their worth.

plots them both) that could outrun a pack of police cars? Sydney Pollack's film does have its deft moments, and Willie Nelson makes pleasant company in his small debut role, but before this film even gets started, there won't be a suspended disbelief in the house. Under the circumstances, not even Redford and Fonda can work up any chemistry. *Harvard Square.*

F

★★★FANTASTIC PLANET (1972). Rene Laloux's exhilarating animation about a distant planet populated by two races of people: the giant blue intelligentsia known as the Draags and the tiny, primitive Oms, who are threatened with extinction. Surreal and captivating, it won the Cannes Special Grand Prize in 1973. *Off the Wall at Where's Boston?*

FFOLKES (1980). Roger Moore, in a fuzzy red beard, is an oil-rig trouble-shooter who hates women and lives with a houseful of cats. Anthony Perkins and Michael Parks have hijacked an off-shore rig and are holding it for ransom; it's Roger's task to save the day for international capitalism (represented here by James Mason). Directed by Andrew V. McLaglen (son of Victor). *Beacon Hill, suburbs.*

FRIDAY THE 13TH (1980). This violent horror film (it has something to do with axe-wielding mutants who assault a small town) has better-than-average schlock credentials. Writer-director Sean Gunningham apprenticed, in some capacity, on the infamous *Last House on the Left*, and special effects supervisor Tom Savini created the grisly make-up for George Romero's *Martin* and *Dawn of the Dead*. Not everyone will consider this an inducement. *Cinema 57, Circle, suburbs.*

G

★★★★GET OUT YOUR HANDKERCHIEFS (1978). Bertrand Blier's subversively funny sex farce is an embodiment of male sexual attitudes in which the men are the butt of every joke. Gerard Depardieu is the young husband whose wife (Carol Laure) has fallen into an alarming depression; he enlists the sexual assistance of a Mozart-fixated stranger (Patrick Dewaere) in an attempt to snap her out of it. The comedy is deft, and something deeper accumulates underneath. The images, in gold tones and shades of brown, are richer than we expect in a farce, and the woman's pain, which is associated with somber passages from Mozart and Schubert, is closely observed. The movie seems to share the men's baffled view of the woman's illness, and yet it feels absolutely right when they're finally cast aside. *Handkerchiefs* turns male attitudes into a farce for all time, a perfect, absurdist sexual myth. *Harvard Square.*

GUMS (1976). A skin-flick spoof of everyone's favorite fish story. Terri Hall stars, as a mermaid who does not go for the throat. *Saxon.*

H

HAPPY BIRTHDAY GEMINI (1980). Madeline Kahn and Rita Moreno in a film version of Albert Innaurato's hit Broadway comedy *Gemini*. Written and directed by the talented Canadian Richard Benner (*Outrageous*). See review in this issue. *Charles, Chestnut Hill, suburbs.*

★★★★HIS GIRL FRIDAY (1940). Howard Hawks's version of the Ben Hecht-Charles MacArthur play *The Front Page* is that rare thing, a remake (of Lewis Milestone's 1930 film) as good as or better than the original. This time the ace reporter is a woman — one of Rosalind Russell's finest roles — and she's also the ex-wife of the editor (Cary Grant), who's trying to keep her from quitting the paper to marry rube Ralph Bellamy. Meanwhile the hottest murder story of the year rages around them. Hawks's breakneck direction is delicious and here again he manages to obtain giddy performances from all his minor characters. Get me rewrite! *Coolidge Corner.*

★★★★HOLIDAY (1938). Cary Grant is the unsophisticated Johnny Case, who at the last minute throws over his heiress fiancee for her more offbeat sister, played by Katharine Hepburn, who created the role onstage. Like the better-known *Philadelphia Story*, this comedy of manners is a George Cukor rendition of a Philip Barry play and, though a bit more cynical, it's every bit as graceful, witty and refined. Henry Kelker, Edward Everett Horton and Lew Ayres lead a fine supporting cast. *Coolidge Corner.*

★★★HORSEFEATHERS (1932). Groucho plays the new president of Darwin College who has to put together a crackerjack football team. S.J. Perelman aided in writing the gags and Norman McLeod was one of the Marx Brothers' better directors, but this picture is slow to get rolling. The password is "swordfish." *Harvard Square.*

I

●THE IMMORTAL BACHELOR (1977). Monica Vitti, who has become a very charming comedienne, plays a devoted wife who just loves being slapped around by hubby Giancarlo Giannini, a handsome, macho devil who likes it when she yells at him. During one of their knock-down, drag-out (but ever-so-romantic) battles, Giannini disappears down a sewer and Vitti is accused of murdering him. But would she kill such a hunk? No, thinks juror Claudia Cardinale, who wishes her husband, Vittorio Gassman, would knock her around a bit. This boring, predictable, slovenly film by Marcello Fondato would be bad enough even if its attitudes weren't so absurdly retrograde. Apparently what America calls "sexism," the Italian film industry calls "amore." *Galeria.*

★★★THE INCREDIBLE ANIMATED PICTURE SHOW. A superb collection of recent animated shorts. Included are two works by the wonderful Sally Cruikshank ("Make Me Psychic" and "Chow Fun"); Dennis Pies's exhilarating punk animation "Aura Corona" (with music by The Flesh Tones); Suzan Pitt's elaborate and inventive "Asparagus"; and Kathy Rose's charming "Pencil Booklings." Truly a cream-of-the-crop selection. *Coolidge Corner.*

J

★★THE JERK (1979). Carl Reiner, who directed Steve Martin's first star vehicle, has turned out a lurching, ugly-looking film that still manages to be very funny in places — thanks to Martin. This warped Horatio Alger

Continued on page 28

Brattle Theatre
40 Brattle Street TR 6-4226

WEEK OF MAY 7-13

A MERCHANT/IVORY FILM FESTIVAL

The recent critical and commercial success of THE EUROPEANS has called attention to one of the great artistic collaborations in contemporary cinema. Director James Ivory, producer Ismail Merchant and screenwriter Ruth Prawer Jhabvala have been working together on projects in Europe, India, and America since the early 60's. Their films are invariably subtle, highly literate and profoundly entertaining. The Brattle Theatre's current program, while showcasing THE EUROPEANS, offers our audience a rare opportunity to view perhaps the finest earlier works of these extraordinary filmmakers.

May 7 - THE EUROPEANS, 5:50, 7:50, 9:50
May 8 - SHAKESPEARE WALLAH, 6:15, 9:40
AUTOBIOGRAPHY OF A PRINCESS, 8:30
May 9 - THE EUROPEANS, 5:50, 7:50, 9:50
May 10 - SAVAGES, 3:45, 7:40
ROSELAND, 5:45, 9:40
May 11 - THE EUROPEANS, 1:50, 3:50, 5:50, 7:50, 9:50
May 12 - THE GURU, 5:45, 9:45
BOMBAY TALKIE, 7:45
May 13 - ROSELAND, 5:45, 9:40
SAVAGES, 7:40

Every Wednesday at the Brattle Theatre
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ACADEMY AWARD WINNER

A FILM BY IRA WOHL

'BEST BOY'

★★★★

'BEST BOY' IS A TRIUMPH!"
– Michael Blowen, Boston Globe

"★★★★ BEST BOY, BEST FILM! YOU'LL LOVE IT! THE DOCUMENTARY FORM COMES OF AGE WITH IRA WOHL'S LOVELY, HEARTWARMING TALE of how his fifty-two year old cousin Philly grows from a retarded "best boy" into a man with a future. Meet a new and unexpected film hero."
– Gerald Peary, The Real Paper

"★★★★A GREAT, TRANSCENDENT DOCUMENTARY! As amusing and moving as anything in fiction... Like so many of the greatest American comedies, 'Best Boy' is quite serious, and wonderfully liberating!"
– Stephen Schiff, Boston Phoenix

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SALLY FIELD
Norma Rae
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AL PACINO
CRUISING
Call theater for showtimes

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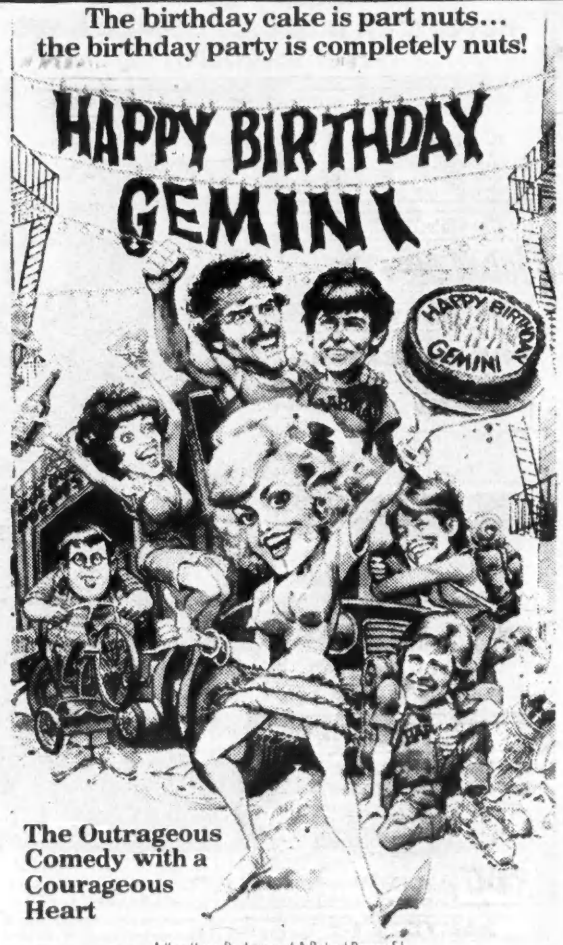
JODIE FOSTER
FOXES
1:30, 3:30, 5:30, 7:30, 9:30

ENDS THURSDAY, MAY 8
Rainer Werner Fassbinder's
"THE MARRIAGE OF MARIA BRAUN"
1, 3:15, 5:30, 7:45, 9:55

STARTS FRIDAY, May 9
AL PACINO
CRUISING
1, 2:45, 4:30, 6:15, 8, 9:50

The birthday cake is part nuts...
the birthday party is completely nuts!



The Outrageous Comedy with a Courageous Heart

A King Hutzig Production of A Richard Benner Film
"Happy Birthday, Gemini" Madeline Kahn Rita Moreno
Robert Viharo Alan Rosenberg Sarah Holcomb David Marshall Grant Timothy Jenkins
R RESTRICTED Directed by Richard Benner Technicolor United Artists

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Continued from page 27

burlesque has been tailored to the comic's spasmic, literal-minded-to-the-point-of-idiocy persona, which hovers somewhere between Kaspar Häuser and Mork from Ork. The story of an archetypal hick stumbling through a couple of affairs, then into a fortune and out again, allows Martin ample scope for his hyperactive brand of nerdiness. But the film feels underpopulated, so that amiable performers like Bernadette Peters have to emote like crazy to fill the whole screen. And the film's humor relies so heavily on shocks of incongruity that when the novelty wears off there's very little left; the movie barely limps across the finish line. ***Harvard Square, Fresh Pond.***

K

★★★★**KRAMER VS. KRAMER (1979).** A woman leaves her family, her husband and son grow close, and the woman returns demanding custody. The plot of ***Kramer vs. Kramer*** (derived from Avery Corman's dreadful 1977 bestseller) is as plain as that. But in writer-director Robert Benton's tight, unsentimental treatment, it becomes an agonizing search for values, and an utterly convincing testimony to the drama of ordinary lives. As the work-obsessed ad-exec husband, Dustin Hoffman delivers the finest performance of his career, creating a dead-on portrait of American manhood in the crumbling '70s. And Meryl Streep, shunted by the film's structure into an almost villainous role, brings out all the wife's pathos and heroism and nearly succeeds in restoring the moral balance. Even so, the movie tacitly takes sides. Hoffman and seven-year-old Justin Henry (a real actor instead of a kid-star emotion milker) create such an affecting and transfiguring relationship that we can't help hoping it will survive the extraordinary custody-trial scene. Benton has created something very special: a chamber drama that reveals more about the '70s than a thousand end-of-the era pontifications. ***Cheri, Chestnut Hill, suburbs.***

L

★**LADIES AND GENTLEMEN, THE ROLLING STONES (1974).** Mostly Mick. ***Cheri, Circle, suburbs.***

★★★**THE LAST WALTZ (1978).** Martin Scorsese's documentary of the Band's farewell concert in 1976 is as lush and glamorous as the event itself. Never before has a concert film given us such an intimate sense of what it is like to be on stage, of what's going on within a song. However, the film occasionally turns into a rock history class for ten-year-olds and it hasn't quite decided whether to treat the Band's departure as a symbol of an era's end or as simply a pragmatic decision. The performances by Dylan, Neil Young, Van Morrison, Muddy Waters, Joni Mitchell and a host of others are good; some are transcendent. ***Coolidge Corner, Nickelodeon.***

THE LONG VACATION (1979). In Jaime Camino's film, the Spanish Civil War of 1936 is observed from the vantage of a noble (Catalan) family trapped on their Barcelona resort. With Francesco Rabal and Concha Velasco. ***Museum of Fine Arts.***

M

★★★★**THE MAGIC FLUTE (1975).** Ingmar Bergman has made of Mozart's great opera an uncharacteristically light affair, lovely and good-humored throughout. Despite some lackluster (but always competent) singing, he has done beautifully by the music, accomplishing nothing less than the first successful screen translation of opera. The acting is wonderful; the obtrusive shots of enthralled audience members, however, disconcert. ***West Newton.***

★★★★**THE MAN WHO CAME TO DINNER (1941).** Although slightly stage-bound, this is one of the funniest and most literate of the screwball comedies, and it's graced by a superb cast. Monty Woolley earned himself a place in the comic pantheon with his performance as Sheridan Whiteside, the acidulous broadcaster (based on Alexander Woollcott) whom an accident confines to an average midwestern home, which he proceeds to turn into a cross between a high-society shindig and a bad night at the zoo. Whiteside is a name-dropper and a master of invective, comparing his friends to everyone from Zasu Pitts to Madame Butterfly. With Bette Davis, Ann Sheridan and Jimmy Durante. ***Coolidge Corner.***

★★★★**THE MARRIAGE OF MARIA BRAUN (1979).** Rainer Werner Fassbinder's film is an epic comedy charting the parallel obsessions of a woman and a nation in the post-war years of the German Economic Miracle. Swift, assured, and economical, it's clearly the work of a cinematic master. Fassbinder hasn't toned down his elaborate style, but this time the astringent wit, the framing devices, and the waltzing camera work have been harnessed to a superb story (and an outstanding screenplay by Peter Marthesheimer and Pea Frohlich). Hanna Schygulla is Maria, a woman who devotes her life — with a ruthlessness that seems at once terrifying and utterly innocent — to the husband she hardly knows, mostly because nothing has come along to dispel her devotion. And if Fassbinder's Germany seems hideous at times, Schygulla — who in this film represents her fatherland — is never less than mesmerizing. ***Allston.***

★★**MIDNIGHT COWBOY (1969).** John Schlesinger's New York is a horrid place to visit, and living there ... well, it's no place for a good ol' boy like Jon Voight, who plays the naive would-be stud to perfection. Dustin Hoffman is not quite as endearing or comfortable as Ratzo Rizzo, the bum who befriends Voight, but their display of male bonding is warming, if grotesque. This glossy film is bound to leave a bad taste in one's mouth, but there are amusing, upbeat scenes among the repugnant ones: the flamboyant kinkiness here loosened up cinematic morals in the '60s considerably. ***Cinema 57, suburbs.***

★★**MORGAN (1966).** A cult item back in the '60s, this bizarre little film was hailed as the highpoint of the British "new wave" (the same year's ***Georgy Girl*** marked its swan song). Actually it's a bitter lampoon of the "last angry man" cult: its hero's crazed attempts to win back his ex-wife (Vanessa Redgrave) mask a wretchedness brought on by his own self-absorption and indulgence in fantasy. David Warner made his debut as Morgan, and Karel Reisz directed with a penchant for flash, slapstick, and extraneous bedazzlement. The film's jaunty, anarchic style has dated and the "lovable madman" heroics are no longer either convincing or endearing. ***Harvard Square.***

★★**MY BRILLIANT CAREER (1979).** A gifted Australian director named Gillian Armstrong, working from an autobiographical 1897 novel, has produced an uneasy but consistently engaging mixture of romantic comedy and feminist uplift. The central romance, between an enflamed and frustrated country girl (the radiant Judy Davis) and a laconic gentleman farmer (Sam Neill) who seems ideal for her, is undercut by her simmering desire to write. The career vs. marriage conflict seems trumped up here, since the alternatives to marriage are very bleak, indeed; and it sours our pleasure. Still, Armstrong is a sharp-eyed director, with a crisper sense of pace and character than any of her colleagues down-under. This is a brisk, enjoyable movie, with some wonderful supporting performances: especially Pat Kennedy's, as an elderly spinster aunt who is an earlier type of "free woman," and Robert Grubb's, as Davis's first suitor, a raging twit who bears down upon her, glassy eyes agleam, like a coke-fiend Bertie Wooster stranded in the outback. ***Orson Welles.***

N

★★★**NEW AGE ANIMATION.** A collection of mostly superb recent animations, all of which are in some sense experimental or "visionary." The standouts among the 19 entries are two by the gifted Sally Cruikshank, "Quasi at the Quackadero" and "Fun on Mars." Also (more or less in descending order) Carter Byrwell's "Help, I'm Being Crushed to Death by a Black Rectangle," Dennis Pies's "Sonoma," Mary Beams's "Tub Film" and George Griffin's "L'Age Door." ***Coolidge Corner.***

NIGHT GAMES (1980). Roger Vadim is at it again. Having served up (without dressing) such previous wives or paramours as Brigitte Bardot, Catherine Demongeot and Jane Fonda, raunchy Roger has constructed his latest steamy melodrama around the lanky form of ex-model Cindy Pickett. ***Beacon Hill, suburbs.***

★★**NORMA RAE (1979).** A sweet, '40s-style liberal movie graced by some hard-headed contemporary feminism. Sally Field's Norma Rae is a captivating modern heroine, a spunky North Carolina textile worker who switches from bed-hopping to labor organizing under the influence of a New York union man named Reuben Warshovsky (Ron Leibman). Directed by Martin Ritt, the film has an air of liberal self-congratulation, especially in the portrayal of Warshovsky, that might be suffocating were it not for Ron Leibman's carefully modulated performance. Ritt's portraits of the working class are couched in anachronistic old-left symbols, and though he arouses unionist sympathy in the audience, he never faces up to the realities of the workers' struggle. But his heart is in the right place, and his movie is often very touching. ***Suburbs.***

THE NUDE BOMB (1980). No, not a return to the glory days of ***How to Stuff a Wild Bikini.*** This is, in fact, the movie once known as ***The Return of Maxwell Smart,*** in which Don Adams recreates the befuddled secret agent he played on TV's ***Get Smart.*** Does the bizarre title change indicate that co-star Sylvia Kristel, who sprang to fame in ***Emmanuelle,*** will be up to her familiar tricks? Keep your fingers crossed. ***Pi Alley, suburbs.***

P

★★★**PEPPERMINT SODA (1977).** French filmmaker Diane Kurys, in her slight but extremely deft and funny first film, evokes the awkward years of adolescence with affectionate irony and a keen eye for detail. Kurys's kids — 13-year-old Anne Weber (a wonderful actress named Eleonore Klarwein) and her 15-year-old sister Frederique (Odile Mitchel) — are utterly unexceptional, and therefore ring true. Set in 1963, the movie doesn't really have a plot; it's the sort of desultory journal a lazy but perceptive teenage diarist might keep: pages are missing and none of the entries is much more than a paragraph long. But there's so much background, so much life around the edges of the frame, that the whole film seems more than the sum of its snippets. ***Harvard Square.***

★★**PINK FLAMINGOS (1971).** John Waters

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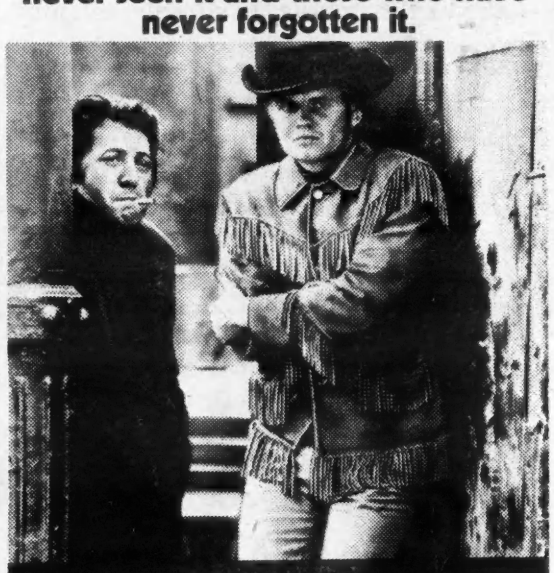

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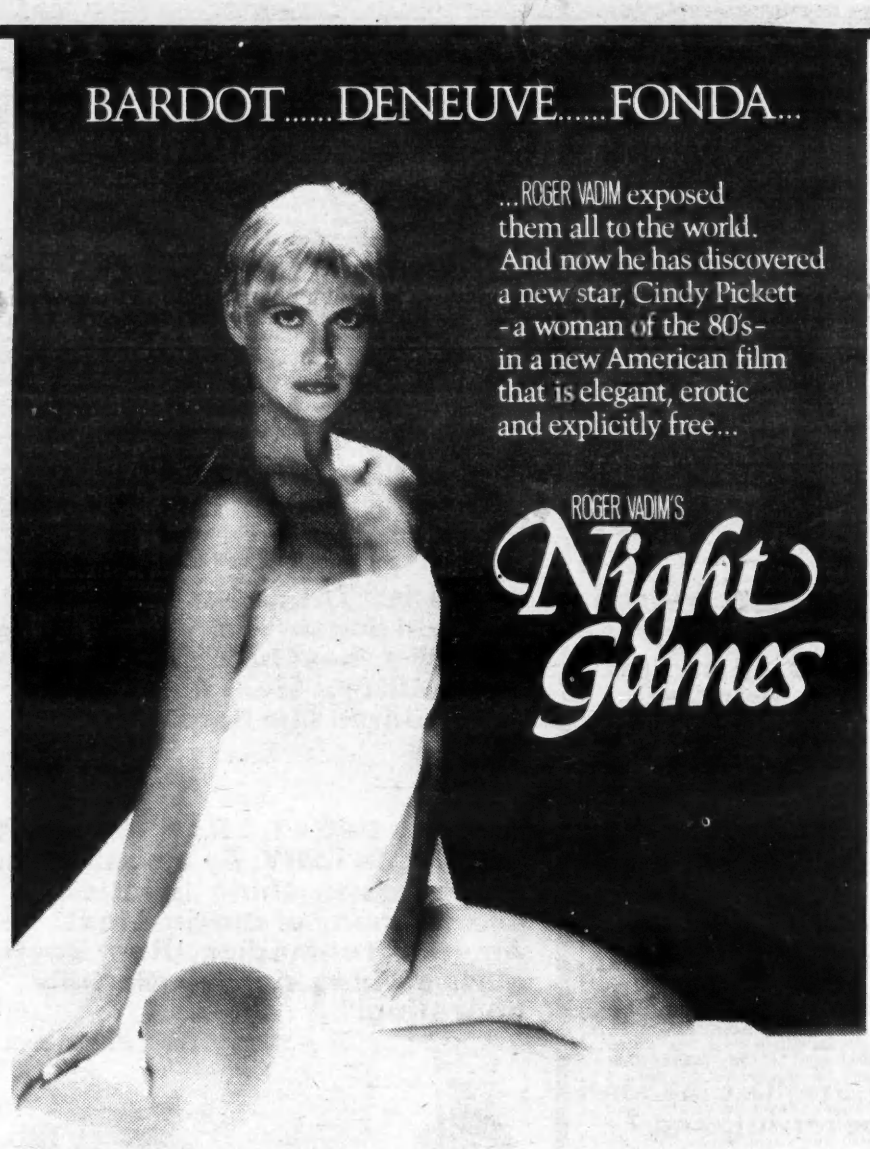

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ventures into the outer fringes of bad taste: he even has his elephantine sex star, Divine, devour a handful of dog shit. Sure enough, she can't quite stomach it, and neither will most viewers. Nevertheless, this is a one-of-a-kind picture, a light-hearted, often very funny sex-and-violence romp whose sole raison d'etre is to gross us out. The wonderful raunch-rock score includes Divine's anthem, "The Girl Can't Help It." *Orson Welles.*

THE PRIVATE FILES OF J. EDGAR HOOVER (1978). This tabloid-style expose of the facts behind the long and pervasive career of the founder of the FBI is reputed to be the schlock masterpiece of pulp-exploitation auteur Larry Cohen (*It's Alive*). Broderick Crawford plays J. Edgar. With Michael Parks (as Bobby Kennedy), Howard De Silva (as FDR), Rip Torn (as our narrator), and Ronee Blakely. See review in this issue. *Nickelodeon.*

Q

★★★**QUADROPHENIA (1979).** Franc Roddam's invigorating film (loosely based on the 1973 album by the Who) depicting the conflicts between Mods and Rockers circa 1964, is British in everything from speech patterns to narrative conventions. But it connects with American viewers in surprising ways. Americans should have little trouble following the story of an angry-but-sensitive young Mod named Jimmy (newcomer Phil Daniels, a virtuoso pouter, gives a winning, precise performance) who is led, by a series of shocks and reversals, to yearn for more than gang life can provide. And the movie hints at the roots of current punk styles in dress and hair, and even dance. What's hard to fathom is how testy and passionate these kids are about poses and trappings that may seem trivial to us. The movie shows us a spontaneous youth movement that's at least potentially political — all that's missing is an issue. This effect is expecially strong when Roddam cuts loose during scenes of Mod/Rocker rioting in the poky seacoast town of Brighton. Using whole crowds as if they were individual performers, while effortlessly keeping track of the principals, Roddam makes mass movement clear in a way that recalls Griffith and the Russian silent masters and Walter Hill in parts of *The Warriors*. *Nickelodeon.*

R

★**RACHEL, RACHEL (1968).** As a first-time director, Paul Newman had little of the self-mocking irony that makes his acting so enjoyable. He was after high-seriousness here, and he paid tribute to his wife, Joanne Woodward, by turning her into a dishrag, a "plain" spinster schoolteacher so benumbed by sexual frustration that she seems almost retarded. This dreary, achingly sensitive melodrama crawls along, redeemed, in spots, only by the spirited supporting performances of Estelle Parsons and James Olson. *Saxon.*

S

●**SERIAL (1980).** Cyra McFadden's observant satire of life in ultra-mellow Marin County, California, has been turned into raunchy sit-com by director Bill Persky. Persky has retained the characters' names, faddish pursuits, and psychobabble dialogue, but he's replaced McFadden's fair-mindedness with a condescension that turns the people into goonish cartoons. Tuesday Weld has a presence that even a bad script can't spoil, but Martin Mull (overdoing Barth Gimble), Tom Smothers (as a space-cadet minister), and Bill Macy (as a sniggering boor) have rarely looked worse. The other performers, including Nina Talbot and Christopher Lee (as the poobah of a motorcycle gang), are stick figures. *Suburbs.*

★★★**SHAMPOO (1975).** Warren Beatty was the auteur behind this attempt at making the promiscuous adventures of a very heterosexual LA hairdresser into a kind of modern commedia dell'arte. Most successful in its evocation of the bemusing late '60s, the film is hurt by Hal Ashby's sudsy direction but retains a biting poignancy. The Robert Towne script and performances by Beatty, Goldie Hawn, Julie Christie (that's right, under the table), Oscar-winning Lee Grant and especially Jack Warden are very fine indeed. *Harvard Square.*

★★**SUGARLAND EXPRESS.** Steven "Jaws" Spielberg's auspicious debut stars Goldie Hawn and William Atherton as desperadoes chased by the police across Texas. It's slick and exciting, but Spielberg never faces up to the ambiguities of Goldie's character, and the net effect is superficial. *Nickelodeon.*

T

★★★**THE T.A.M.I. SHOW (1965).** The original rock movie, the one that made all our little hearts throb when we were still in pageboys and pegged pants. The list of groups featured in this little film is astonishing: the Supremes, the Rolling Stones, Smokey Robinson and the Miracles, the Beach Boys, Chuck Berry, Marvin Gaye, Gerry and the Pacemakers, Lesley Gore, Jan and Dean, Billy J. Kramer, and an epoch-making performance by James Brown, falling on his knees with the agony of his artistry. *Harvard-Epworth Church, Off the Wall at Where's Boston?*

★★**10 (1979).** Although lively, observant and sometimes very funny, Blake Edwards's study of male menopause — a sort of *Graduate* for grownups — is ultimately banal. George Webber (Dudley Moore) is a wealthy, Oscar-winning songwriter who drops a stable affair with singer Julie Andrews to pursue the girl of his wet dreams (Bo Derek). In short, he's an overaged spoiled brat, wallowing in middle-aged angst in the comfort of his Beverly Hills manse. Edwards, who was behind the Pink Panther films, is a gifted director of comedy, and the humorous highs in this movie are as inspired and well-timed as the best '30s screwball comedy. As a scenarist, however, he is not so assured. The story is full of absurdities and the resolution is too pat. The film's major problem proves insurmountable: how to make palatable so obnoxious a central character. *Harvard Square.*

★★**THE TIN DRUM (1979).** This is Volker Schloendorff's Oscar-winning film version of Guenter Grass's "grotesque epic" — the history of 20th-century Germany as viewed by a heartless boy who refuses to grow up. The movie is bloodless, fragmented, and opaque, and yet the demonic energy of the story remains. It's refreshing at first to find ourselves in the midst of a vast history that is nevertheless told in a fluky, rather off-hand style. Played by David Bennent, a 13-year-old who resembles a horribly shrunken David Hemmings, the protagonist, Oskar, beats incessantly on his drum to keep adults at bay. Armed with a high-pitched shriek that can literally shatter glass, Oskar isn't a miniature adult: he remains a nasty, self-centered kid, a monster whose infantilism is meant to reflect the infantilism of Germany under Nazism. Schloendorff has good luck with the scenes of grotesquery, and it's understandable that screenwriter Jean-Claude Carriere would have to excise much of Grass's enormous novel. But despite the director's unadventurous, literal-minded style, distortions creep in. Because of the

Continued on page 30

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Screenplay by JEAN-CLAUDE CARRIERE, VOLKER SCHLONDORFF
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Continued from page 29

way Schloendorff slants things, many viewers will come away thinking of Oskar as some sort of anti-Nazi symbol, when he's actually an embodiment of the aspirations and jealousies of the class that brought Hitler to power. Schloendorff gets the surfaces and misses the substance: he severs the powerful symbolic images from their meanings, and Grass's resonant epic becomes a floating, ghoulish parade. *Exeter.*

TORA SAN'S LOVE CALL (1972). The ninth film in Japan's favorite comedy series. Kiyashi Atsumi is Tora San, a lovable part-time con man whose frequent seizures of wanderlust (each film embodies a miniature travelogue about some area of Japan) throw his affectionate family into a tizzy. The movies are an almost plotless series of droll encounters — family-centered character comedy that occasionally recalls Ozu. A trifle attenuated for Western tastes, perhaps, but expertly acted and often funny. *Coolidge Corner.*

TRUCK STOP WOMEN (1973). With the possible exception of Vernon Zimmerman's *The Unholy Rollers* (1975), this film is the ultimate schlock opus of the late Claudia Jennings. A one-time Playboy Playmate of the Year, later affectionately known as the reigning "Queen of the B's" (she appeared in over 40 cheapies here and abroad), Jennings brought an undeniable high-strung conviction to the Hot Mama roles she specialized in. Here, Jennings plays Anna, a tough truck-stop owner trying to maintain her independence from the mob. Of course, this doesn't prevent her partner Rose from running a semi-pornographic truck-hijacking operation on the side. Crudely directed, with an eye to skin and gore, by Mark Lester (*Roller Boogie*). *Nickelodeon.*

V

★★★VIRIDIANA (1961). Luis Buñuel's acidulous account of a saintly young woman whose virtues cause nothing but misfortune is, though occasionally almost strident in its anti-clericalism, a powerful black comedy. Silvia Pinal portrays the young woman who somewhat bewilderedly takes over an enormous Spanish estate, tries to open it to beggars and lepers and winds up a victim of their savagery. There are scenes of Goyaesque grotesquerie, and the beggars' orgy and the subsequent rape sequences are simultaneously horrific and very funny. With Francisco Rabal and Fernando Rey. *Brattle.*

W

★★WALKABOUT (1971). This story of a teenage English girl (Jenny Agutter) and her small brother, lost in the Australian outback and befriended by an intense aborigine boy (David Gumpilil) could hardly be less deserving of the garish, fragmented technique of director Nicolas Roeg (*The Man Who Fell to Earth*). The restless editing and the jarring close-ups of feet and bugs and rocks are an infuriating distraction, because the story could be fascinating if simply and clearly told. See it for the extraordinary acting of Agutter and Gumpilil and for the powerful loss-of-innocence ending. *Harvard Square.*

★THE WAY WE WERE (1973). Redford and Streisand make up to break up against a flimsy papier-mache backdrop of college and Hollywood in the '40s and '50s. Barbra loses her heart, Redford squanders his talent, and the audience loses its cool. A terrible movie in most ways, but the boy-girl chemistry transcends the muddled nostalgia of Arthur Laurents's scenario. *Harvard Square.*

★WHERE THE BUFFALO ROAM (1980). This limp comedy based (as the subtitle informs us) "on the twisted legend of Dr. Hunter S. Thompson" (with Bill Murray as Thompson) isn't as bad as the yowling ads lead one to expect — it isn't *Fear and Meatballs on the Campaign Trail.* What it is, sadly, is a cautious, deadened movie, in which bits and pieces from various central texts of gonzo journalism are used as a jumping-off point for slapstick set-pieces. None of Thompson's nightmare opulence remains, because director Art Linson (who produced *Car Wash* and *American Hot Wax*) has treated even the most outrageous episodes in a reserved, dead-on style derived (it seems) from '30s comedy. Linson and screenwriter John Kaye (*Hot Wax*) have an astute sense of the role played by men like Richard Nixon and radical attorney Oscar Zeta Acosta (known here as "Karl Lazlo" and impersonated by Peter Boyle) in Thompson's life. But the venomous spirit is missing. Adapting his TV persona to Thompson's journalistic one, Bill Murray is surprisingly effective; the movie's rare moments of excitement are almost entirely his doing. *Cinema 57, Circle, suburbs.*

•THE WICKER MAN (1973). Robin Hardy's film (from a plodding script by *Sleuth*'s Anthony Shaffer) bills itself as a sophisticated horror film. But while it begins intriguingly enough, an unfortunate script and a howler of a score (yes, folks, this is a musical horror film) transforms it into one of the silliest movies in years, a sure bet for camp immortality. Edward Woodward plays a police detective, dispatched to a small Scottish island in search of a missing girl, who falls into the clutches of the local pagan fertility cult (Christopher Lee prances and mugs hysterically as the sinister leader of the sect). Little things tip Woodward off: naked women writhing in the grass, jars labeled "foreskins" at the local pharmacy. Inadvertently funny highpoints include a soulful song about sex, "Gently, Johnny," sung while a pair of snails copulate on screen, and Britt Ekland's galumphing nude mating dance. Best line (spoken by Diane Cilento of naked schoolgirls who hope to impregnate themselves by jumping over a bonfire) "They do love their divinity lessons!" *Orson Welles.*

★★★WISE BLOOD (1979). John Huston's adaptation of Flannery O'Connor's first novel is set in a sweltering, Jesus-mad backwater that looks like the South but isn't really; it's the freakish landscape of the Southern religious imagination. Watching the movie is like looking at the world through a piece of ornate glass or through the eyes of a crow; everything is dark and vertiginous and goofy and frightening, all at once. For O'Connor, the world is a big, slow whirlpool with Jesus at the center; everyone feels His pull, and everyone spirals toward Him in his own distinctive way. As we descend into the maelstrom, our guide is Hazel Motes, a staring ostrich of a boy, well-played by Brad Dourif. Trying to shake off Jesus, Motes sets out to form the Church of Truth Without Christ but the whirlpool gets him in the end. Along the way, though, he meets an extraordinary bunch of characters, wonderfully portrayed by Dan Shor, Harry Dean Stanton, and especially Amy Wright and Mary Nell Santacroce. *Wise Blood* is about the conflict between the form of Christianity and its substance, and about many other things as well, and it's a strange, brilliant piece of work — but not a moving one. Huston's humanism works against O'Connor's Catholic mysticism in a way that isolates us from the characters — though the one thing we always sense is the film's compassion. *Nickelodeon.*

★WIZARDS (1977). Ralph Bakshi's foray into the trite sword-and-sorcery genre is well-drawn and intermittently intriguing, but terribly confused. The plot, a typically Tolkien-ish quest, is so simple-minded and treacly you might take this to be a children's fantasy. But then how do you explain the voluptuous heroine (all nipples and giggles — oh yes, and wings), her penis-shaped castle, and other sexy nonsense? And why has Bakshi festooned his film with so much violence? More incomprehensible still is Bakshi's equation of live film footage with evil and Nazism. Even at their worst, his "ghetto sorrows" cartoons were better than this. *Off the Wall at Where's Boston?*

Y

YOU CAN'T TAKE IT WITH YOU (1938). A piece of vintage Frank Capra-corn. James Stewart is a millionaire's son, courting poor-girl Jean Arthur, and his life is transformed by exposure to her family, a houseful of lovable eccentrics. With Lionel Barrymore, Edward Arnold, Mischa Auer, Ann Miller, H.B. Warner and Spring Byington. *Coolidge Corner.*

Z

ZATOICHI'S REVENGE (1965). The Boston premiere of an early film in the entertaining series of Japanese action films about the blind masseur and swordsman Zatoichi (Shitaro Katsu). In this installment, 'Ichi seeks to avenge the death of his martial arts instructor. *Coolidge Corner.*

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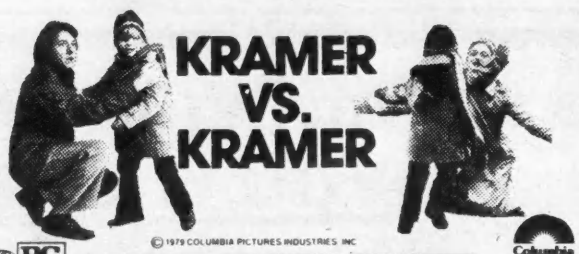

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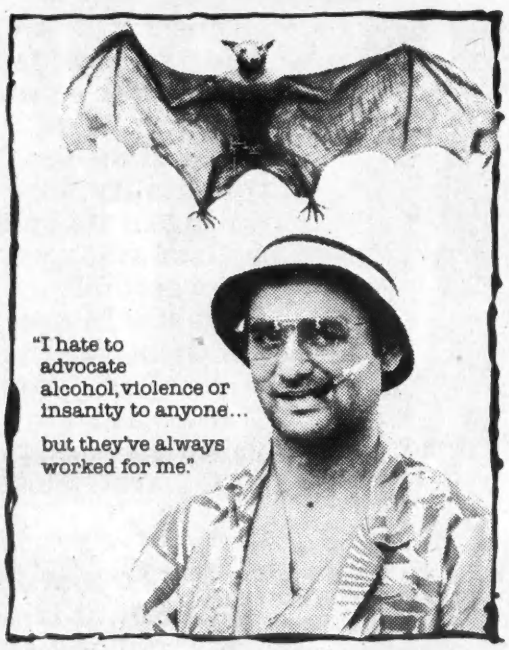

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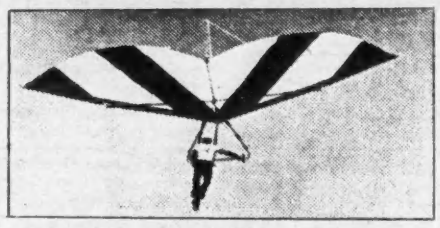

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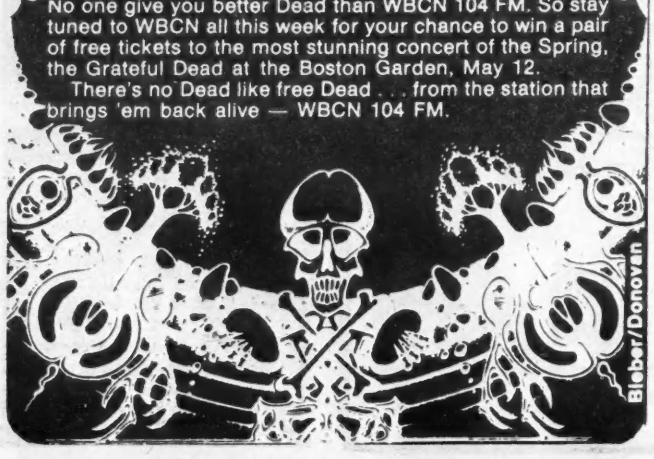

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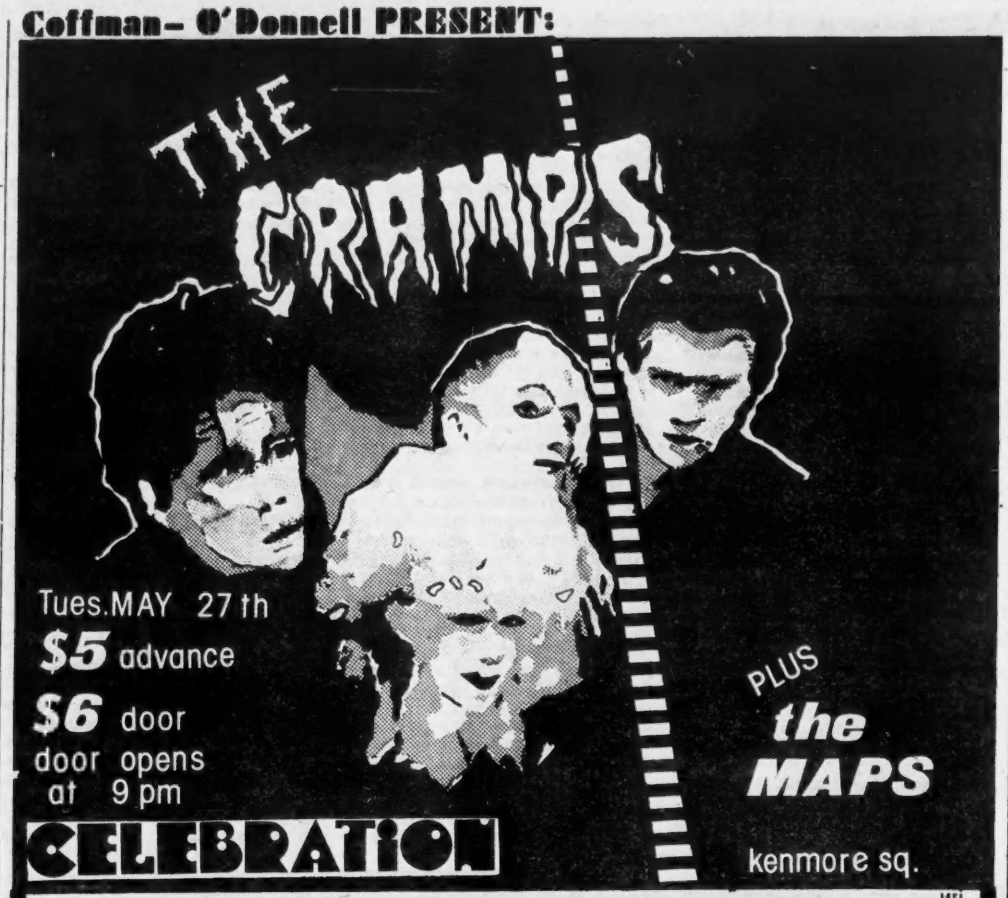

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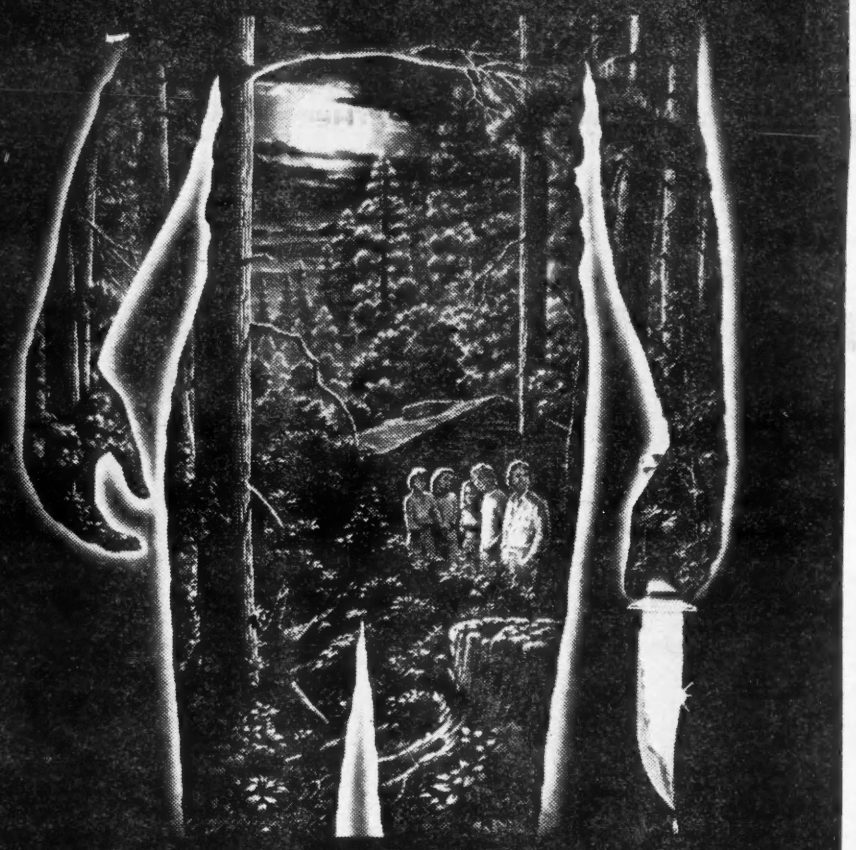

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Play by play

compiled by John Engstrom

AFTER THE SEASON. Corinne Jacker's four-character drama about a seedy politician's aggrieved wife (loosely modeled on Martha Mitchell). Starring Michael (Frau Walton) Learned and Kevin ("Invasion of the Body Snatchers") McCarthy. At the Colonial Theater, 106 Boylston Street, Boston (426-9366), May 6 through 17. Curtain is at 8 p.m. Tuesday through Saturday (except May 7, at 7:30 p.m.), and at 2 p.m. Wednesday and Saturday. Tix $9-$16.50.

ALL-NIGHT BARD. A marathon performance of Shakespeare, kicking off the BSC's second annual Spring Shakespeare Festival. "Taming of the Shrew" begins at 8 p.m., followed by "The Winter's Tale" and "The Comedy of Errors"; survivors will be rewarded with a champagne breakfast. At the Boston Shakespeare Company, 300 Massachusetts Avenue, Boston (267-5600), Saturday, May 10. Tix $15.

ANTIGONE. Sophocles's classic tragedy. At the Lyric Stage, 54 Charles Street, Boston (742-8703), through May 10. Curtain is at 8 p.m. Wednesday through Friday, at 5 and 8:30 p.m. Saturday. Tix $4.50-$6.50.

ROSS BICKFORD'S COMEDY CAB, a comedy showcase revue presented at Chatam's Corner Restaurant and Lounge, 6 Commercial Street, Boston (926-0188, 354-1724), Thursday at 9:30 p.m. Also Saturday at 9 and 11 p.m. and Sunday (open-mike night) at 9:30 p.m. at Crossroads Restaurant and Pub, 495 Beacon Street, Boston. Tix $1-3.

BLACKSTONE CIRCUS OF ILLUSIONS. A traveling magic show, with disappearing elephants, levitating women, and the like. At the Shubert Theater, 265 Tremont Street, Boston (426-4520), through May 11. Curtain is at 8 p.m. Tuesday through Saturday, at 2 p.m. Wednesday and Saturday; and at 3 p.m. Sunday. Tix $5.50-$17.50.

THE CAMP. An allegory about a political dictatorship, written by Argentinian Griselda Gambaro and directed by Gabriel Garcia. Presented by the Galaxy Theater at the Piano Factory, 791 Tremont Street, Boston (266-7650), April 24 through May 31. Curtain is at 8 p.m. Thursday through Saturday. Tix $4-$5. See review in this issue.

THE COMEDY CONNECTION. Billed as Boston's foremost comedy showcase. Curtain is at 8:30 p.m. Wednesday through Friday (Wednesday is open-mike audition night) at Tommy Maher's Showroom, 15 Hamilton Place, Boston (426-6735); at 8 and 10:30 p.m. Saturday, and at 8:30 p.m. Sunday at the Jumbo Lounge, 1133 Broadway, Somerville (623-9257). Tix $2.50-$3.

CONSTANT COMEDY is unleashed at 9 p.m. Wednesday through Sunday, at Ding Ho, 13 Springfield Street, Inman Square, Cambridge (661-7701). Tix $1-$3.50.

DANCE WITHOUT MUSIC. Staged reading of a new play by Richard McNally. At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445). Curtain is at 2 p.m. Sunday, May 4. Tix $1.

DEATH OF A SALESMAN. In this new production, traveling sales rep Willy Loman once again falls victim to the Bitch Goddess — in slow motion. Director Grey Johnson has coaxed some admirable character work from his talented cast, but he permits the play to run for more than three hours. At the Peoples Theater, 1253 Cambridge Street, Cambridge (354-2915), through May 11. Curtain is at 8 p.m. Thursday through Saturday, and at 6 p.m. Sunday. Tix $4-$5.

ENTERTAINING MR. SLOANE. In Joe Orton's 1963 bedroom farce/murder mystery, a young man rents a room in a boardinghouse, where he is subject to all manner of carnal harassment by the sinister owners. The play is ill-served in this production, in which all of the actors are miscast. At the Inman Square Alley Theater, 1348 Cambridge Street, Cambridge (492-9567). Curtain is at 7:30 p.m. Sunday, May 4. Tix $4.50, $3.50 for students and seniors.

EUBIE! A musical revue celebrating the 97-year-old black composer Eubie Blake; some 24 of his songs are featured. At the Wilbur Theater, 246 Tremont Street, Boston (423-4008), through May 21. Curtain is at 8 p.m. Tuesday through Saturday, at 2 p.m. Saturday and at 3 p.m. Sunday. Tix $11.50-$18.50. See review in this issue.

AN EVENING WITH SEAN O'CASEY. The New England premiere of two rarely performed O'Casey one-acts: "Hall of Healing" is a realistic drama about a public clinic in Ireland, and "Time To Go" is based on an old Gaelic legend. Both are performed faithfully, and with a feeling for ensemble, by the community-oriented Charlestown Working Theater, at 442 Bunker Hill Street, Charlestown (242-3534). Curtain is at 2 p.m. Sunday, May 4. Tix $3, $1 for seniors.

FAUSTUS. Director/adaptor Linda Klancer's idea of making Mephistopheles a woman who is explicitly Faustus's lover is an ingenious attempt to link the demonic and erotic; but, in this hideously misconceived version of Marlowe's classic, the result suggests "Linda Blair Meets the Weird Sisters." At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445), through May 25. Curtain is at 8:30 p.m. Friday through Sunday. Tix $4.50.

HAPPY END. Brecht-Weill's 1929 sequel to "The Threepenny Opera," featuring such songs as "Surabaya Johnny" and "The Bilbao Song," presented by the American Repertory Theater in an adaptation by Michael Feingold. At the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory through August 2. Curtain is at 8 p.m. Wednesday and Saturday. Tix $4-$12.50. See review in this issue.

I AM BOSTON. An original comedy about youth, change, and decision-making, performed by the new Boston Youth Theater, Inc. At the Modern Theater, 523 Washington Street, Boston (426-8445), through May 11. Curtain is at 8 p.m. Wednesday through Saturday; at 10:30 a.m. Wednesday and Friday; at 3:30 p.m. Sunday. Tix $5.50-$8.50.

IONESCO. Those two perennial one-acts, "The Bald Soprano" and "The Lesson." At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445), May 7 through June 8. Curtain is at 8:30 p.m. Wednesday and Thursday, and at 5 p.m. Sunday. Tix $4.50, $4 for seniors.

LADYFINGERS. The first act of this new comedy by David George is a tight, absorbing depiction of a woman who chooses madness as an alternative to being "just someone's wife"; thereafter, alas, it descends into bogus histrionics and feminist hysteria. At the Bradford Theater, 275 Tremont Street, Boston (426-1400), through May 18. Curtain is at 8:15 p.m. Thursday through Sunday. Tix $6-$7.

CHANCE LANGTON COMEDY NIGHT. A stand-up musical comedy act, with special guest comedians. Curtain is at 8 and 10:30 p.m. Saturday and 9 p.m. Sunday at the Ding Ho Comedy Club, 13 Springfield Street, Inman Square, Cambridge (661-7701, 472-0174). Tix $3.50 at door.

LETTER TO CORINTH. This play by Virginia P. Scott about the burning of the Ursuline Convent, in Charlestown, in 1834, won the 1980 Harbor Festival Award, and will be performed at Theater II, 020 Building, UMass-Boston (287-1900). Curtain is at 7:30 p.m. Sunday, May 4. Tix free.

LET MY PEOPLE COME. Billed as a "sexual musical," this revue, by Earl Wilson Jr., purports to "deal with contemporary attitudes toward sex." Actually, it's strictly soft-core, with only about 25 minutes of nudity. Big deal. At the Boston Repertory Theater, 1 Boylston Place, Boston (423-6580), through May 11. Curtain is at 8 p.m. Tuesday through Friday; at 7 and 9:30 p.m. Saturday; at 3 and 7 p.m. Sunday. Tix $8.50-$10.50.

A LIFE IN THE THEATER. David Mamet's comedy about a symbiotic relationship between two actors, one young and hungry, the other in his sunset years. At the Inman Square Alley Theater, 1348 Cambridge Street, Cambridge (492-9567), May 8 through June 8. Curtain is at 7:30 p.m. Thursday through Sunday. Tix $4.50, $3.50 for seniors.

A MIDSUMMER NIGHT'S DREAM. Transferred from the Yale Rep, where it was first performed in 1975, this American Repertory Theater production features Henry Purcell's baroque score for "The Fairy Queen," ably performed by Banchetto Musicale. Director Alvin Epstein's production is alternately earthy and unearthly, and often stunning — particularly where it concerns dancer Carmen de Lavallade's Titania and Mark Linn-Baker's Puck. But the music, lovely in itself, renders it somewhat cumbersome. At the Loeb Drama Center, Cambridge (547-8300), in repertory through May 17. Curtain is at 8 p.m Sunday, May 4, Tuesday and Friday; and at 2 p.m. Saturday. Tix $4-$12.50.

MORGON REBORN. A "comedy of nukes" by C.J. Rushton, presented by Smith and Hampshire Colleges' That Certain Glow Theater Company, at the Arlington Street Church, 355 Boylston Street, Boston (536-7050), May 8 and 9 only. Curtain is at 8 p.m. Thursday and Friday.

PAPER WEIGHT. In terms of plotting and conflict, this new play about clerical workers at an insurance company tends toward the Dick-and-Jane political-playwriting primer. But its characters — including an eccentric Southern belle, a middle-aged flunky of a supervisor, and a bevy of sorters, stampers and filers — are amiable, plausible, and funny, the sort of people we can laugh at and yet respect. Presented by the Rhode Island Feminist Theater at the Agassiz Theater, Radcliffe Yard, Cambridge (864-0291), May 7-10 and 14-17. Curtain is at 8 p.m. Wednesday through Saturday. Tix $5, $4 for seniors.

PONTIFEX. This sprawling adaptation of Theodore Roszak's 1974 "dramatic novel" about the confusion of revolutionary politics is as confused as its lost, searching characters. Still, it makes an interesting and ambitious if rather unwieldy three hours, with good work from the entire 15-member cast. Presented by the Reality Theater, 26 Overland Street, Boston (262-4780), through May 10. Curtain is at 8 p.m. Thursday through Saturday. Tix $3.50-$4.50.

SAME TIME, NEXT YEAR. Bernard Slade's long-running Broadway comedy about long-running adultery, presented by the Actors' Collaborative Theater at the Bradford Hotel, 275 Tremont Street, Boston (451-0422), through May 23. Curtain is at 8 p.m. Friday through Sunday, and at 2 p.m. Saturday. Tix $8-$10. See story in this issue.

SCRAMBLED FEET. This musical satire of show biz, from New York's Village Gate and featuring its original cast, is glib, fast entertainment; it snaps playfully at the heels of its subjects — agents, producers, pilfering composers, avant-garde playwrights, bit-part players, and even stage-struck, scene-stealing animals — without really biting. At the Charles Playhouse, 76 Warrenton Street, Boston (426-6912), through May 25. Curtain is at 8 p.m. Tuesday through Friday, at 6:30 and 9:30 p.m. Saturday, and at 3 and 7:30 p.m. Sunday. Tix $9.50-$12.95.

SHEAR MADNESS. The gimmick of this stock murder-mystery set in a swank Newbury Street hairstyling salon is that, each night, the audience is invited to play detective. This game, which is rather like Clue with Vidal Sassoon sitting in for Colonel Mustard, proves to be tedious in the extreme. At the Charles Playhouse, Stage II, 76 Warrenton Street, Boston (426-5225), through May 11. Curtain is at 8 p.m. Tuesday through Friday; at 6:30 and 9:30 p.m. Saturday; at 3 p.m. Sunday. Tix $8-$11.

THE TAMING OF THE SHREW. A fast-paced revival of Shakespeare's early comedy about sexual harassment. Director Richard McElvain stresses the play's innate theatricality without smothering it in gags; and BSC regulars Henry Woronicz and Janet Rodgers turn in full-blooded, feisty performances as Petruchio and Kate. In repertory with "The Winter's Tale" at the Boston Shakespeare Company, 300 Massachusetts Avenue, Boston (267-5600), through June 1. Curtain is at 8 p.m. Wednesday and Friday. Tix $4-$8.50.

TERRY BY TERRY. Two related, but stylistically disparate one-acters by 26-year-old Mark Leib, "Terry Won't Talk" and "Terry Rex," are given their world premiere, directed by John Madden. The first play concerns a little boy grown suddenly, stubbornly mute; the second, a megalomaniacal playwright and his circle of friends. Both works are egocentric and overly clever; and both are unmistakably laden with talent. At the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300) in repertory through July. Curtain is at 8 p.m. Thursday. Tix $4-$12.50.

THE WINTER'S TALE. A new production of Shakespeare's late romance. In repertory with "The Taming of the Shrew" at the Boston Shakespeare Company, 300 Massachusetts Avenue, Boston (267-5600), through June. Curtain is at 8 p.m. Thursday. Tix $4-$8.50.

1980 WOMYN'S (sic) **THEATER FESTIVAL.** Wednesday, May 7: readings from selected works of black poet Ntozake Shange. Thursday, May 8: Iris Bloom; and a new work, "Parima (and Gerushe)" Friday, May 9: Karen Ross of Muse Conceptions in "A Strong Woman Is"; the Paul Robeson Black Arts Ensemble in "Somalia Rose"; the Women's Experimental Theater in excerpts from the "Daughter" cycle. Saturday, May 10: the Women's Collage Theater, the Mischief Mime, and Three Clowns. Sunday, May 11: the Ends and Means Committee, the Cambridge Lesbian Theater, and Diana Davies. At the Loeb Experimental Theater, 64 Brattle Street, Cambridge (876-3305). All performances at 7 p.m. Tix $20 for whole series, $10 for a weekend, $5 for an evening, $2 for a single show.

WORKING. A dramatization of Studs Terkel's book of interviews with working people, adapted by Lydia Sargent. Presented by the Newbury Street Theater, 565 Boylston Street, Boston (261-8894), April 19 through May 18. Curtain is at 8 p.m. Friday through Sunday. Tix $3.50.

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Begins its World Tour 1980 in Boston with
LA FILLE MAL GARDÉE
A delightful story ballet for the whole family, choreographed by Resident Choreographer, Bruce Wells.
WORLD PREMIERE
A new ballet by one of the country's most exciting new choreographers—Choo San Goh.
5 Performances only prior to World Tour!
May 15-18 at the Music Hall
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Thurs., Fri., Sat. May 15, 16, 17 at 8 p.m.
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May 8, 9 & 10 at 8 p.m.
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Boston Shakespeare Company
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300 Mass. Ave. across from Symphony Hall
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Saturday May 10, 1980
8 pm 'til dawn!
Three Shows in Repertory
THE TAMING OF THE SHREW
THE WINTER'S TALE
THE COMEDY OF ERRORS
RESERVATIONS 267-5600

Art listings

A ST. (¼ ¾—+ ⅜ ⅞ ¾ ½(
¼ ⅛ ⅛ A St., Boston Tu-F 11-5, Sa 12-5
Through May 10: Paintings by Rebecca Rolke.

AHMED'S GALLERY (876-5200)
96 Winthrop St., Camb. Open nightly 5-1.
Through June 12: Works by Eda di Biccari Cascieri.

ALIANZA (262-2385)
140 Newbury St. M-Sa 10-6 Through June 28: "Two New England Quiltmakers."

ALPHA GALLERY (536-4465)
121 Newbury St. Tu-Sa 10-5:30.
Through May 24: Recent Paintings by Barbara Swan.

APROPOS GALLERY (864-3333)
1105 Mass. Ave., Camb. M-F 10-6:30.
Through May: Art Glass by Robert Burch.

ARETA (266-4466)
161 Newbury St. Through May 17: "Casual Elegance."

ART ARK (625-9090)
46 Holland St., Somerville M-Sa. 10-6

ART/ASIA GALLERY (536-7575)
8 Newbury, St., Boston, Tu-Sat. 10-5:30.
Through May 10: Seriagraphs of Japanese festivals by Masaaki Tanaka.

ARS LIBRI (536-3264)
711 Boylston St., 5th floor M-F 9-6, Sat. 11-5. Rare, illustrated and scholarly books on the fine arts.

ATLANTIC MONTHLY GALLERY (536-9500)
8 Arlington St., Boston, M-F 9:30-5. Through May 31: "Landscapes and Seascapes," Watercolors and Oils by Jeffrey Hessing.

BAAK GALLERY (354-0407)
59 Church St., Camb. Tu-Sa 10-6, Th 10-8
Through May 28: Works by Evarsky Blom, Fatmir Krypa, and John Sirica.

BETSY VAN BUREN GALLERY (354-0304)
290 Concord Ave., Camb. Tu-Sat. 10-5.
Through May 10: "Collaboration" by Goss Todd.

BILLIARD ROOM GALLERY (661-8777)
58 A Garden St., Camb. Sat. 11-5, and by appt.**BOSTON ARCHITECTURAL CENTER (536-3170)**
320 Newbury St. M-Th 9-10 pm, F-Sat. 9-5, Sun. 12-5. Through May 8: "Jazz/A Visual Experience" by Boston artists.

BOSTON CENTER FOR THE ARTS (426-5000)
539 Tremont St., Boston Tu-Sat 11-4.
Through May 16: Drawings by Hovhannes Donabedian.

BOSTON CITY HALL (725-3000)
Main Gallery, 5th floor M-F 10-4

BOSTON VISUAL ARTS UNION (227-3076)
77 N. Washington St. Boston T-F 11-6 Sat. 11-4.

BROMFIELD GALLERY (426-8270)
30 Bromfield St. M-Sat 12-6
Through May 6: Paintings by Deborah Ann Kamy.

CAMBRIDGE ART ASSOCIATION (876-0246)
23 Garden St., Tu-Sat. 10-4.

CENTER FOR CHINESE ART AND CULTURE (482-1011)
31 Beach St., 2nd floor, Chinatown M-F 9-5

CHILD'S GALLERY (266-1108)
169 Newbury St. Tu-Sat 10-5.

COPLEY SOCIETY (536-5049)
158 Newbury St. Tues.-Sat. 10-5.
Through May 15: "a centennial Exhibition," works by members 1929-1979.

CUTLER/STAVARDIS GALLERY (482-4151)
354 Congress St., Boston. W-Sat. 12-5.
Through May 10: New Works on Paper by Elizabeth Ahern and Suzanne White.

DOLL & RICHARDS (547-0516)
50 Church St. Camb. M-Sat. 10-6

EARTHLIGHT (266-8617)
249 Newbury St. Tu-Fri 11-6, W 11-8, Sa 11-5. Fantasy and Science Fiction Art and Sculpture.
Through May 24: works by Stephen Hickman.

FRAMEWORKS GALLERY (354-9867)
7 Upland Rd., Cam. M-Sa. 10-6; T-Th. 10-9.
Through May 31: Photographs by Lindy Sutton.

FRIENDS GALLERY (547-1267)
383 Huron Ave., Camb. Tu-Sa 10-4

GALLERY CINTAMANI (277-2275)
34 Brainerd Rd., Allston. Sat-Sun. 9-5. through May 31: "Substance," works by Deborah Miller.

GALLERY EAST (426-1940)
24 East St., Boston. Tu-Fri. 12-6.

GALLERY IN THE SQUARE (426-6616)
665 Boylston St. M-Sat. 10-6, Sun. noon-6
Through May 31: "Four Emotions," Serigraphs and Jewelry by Erte.

GALLERY NAGA (267-9060)
67 Newbury St., Boston. Tu-Sat. 10-5

GALLERY NATURE AND TEMPTATION
40 St. Stephen St. (247-1719)
Through May 21: Watercolors by Catherine Zimmerman.

GALLERY 355 (536-7050)
355 Boylston St. M-F 10-4

GLASS VERANDA (267-3779)
36 Newbury St. Tu-Sat 10-5:30

GOETHE INSTITUTE (262-6050)
170 Beacon St., Boston. M-Thurs. 2-8.
Through May 29: "Herman Hesse as Painter: 50 Watercolors."

GRAPHICS 1 and 2 (266-2475)
168 Newbury St. M-Sat. 9:30-5:30

GUILD OF BOSTON ARTISTS (536-7660)
162 Newbury St. Tu-Sat 10:30-5:30.
Through May 10: Ten Years of Drawing by Gregory Dunahm.

HARCUS KRAKOW (262-4483)
7 Newbury St. Tu-Sa 10-5:30
Through May 14: Recent Works on Paper by Jim Dine.

HELEN SHLIEN GALLERY (482-9866)
354 Congress St. W-Sa. 12-5
Through May 31: Sculpture by John Battle; Paintings by Margaret Dillon.

HIRSHBERG GALLERY (266-0933)
344 Boylston St. Sun. 1-5, M-F 10-2

IMPRESSIONS (262-0783)
275 Dartmouth St. Tu-F 10-5:30, Sa 11-5
Through May 16: New Work on Paper by Nancy Andell, and Stoneware Sculpture by Ellen Schon.

JACQUELINE BECKER GALLERY (267-0569)
118 Newbury St. M-Sa. 9:30-5:30 19th and 20th c. Prints and Drawings; Calligraphic Choirbook Pages; Book Plates.

KOLBO GALLERY (731-8743)
435 Harvard St., Brookline. Tu-Sun 10-6
Through May 30: "Fantastic Function," Creative Functional Judais Pottery.

LAUNDRY-GALLERIA (523-9667)
256 North St., Boston

THE LOFT GALLERY (482-3539)
164 Lincoln St.

NIELSEN GALLERY (266-4835)
179 Newbury St. Tu-Sat. 10-5:30
Through May 31: New Paintings and Drawings by Porfirio di Donna.

PRESTIGE GALLERY (536-9372)
175 Newbury St. M-Sat. 10-5:30

PRISON ART PROJECT (482-7392)
253 Summer St., Rm. 308 M-F 9-5
Through May 16: "Hot Art," Works on Paper by Bridgewater Inmates.

PROJECT ART CENTER (491-0187)
141 Huron Ave., Camb. M-F 9:30-5
Through May 16: Steel Sculpture by Bob Walsh; Photographs by Joan Albert.

PUCKER/SAFRAI (267-9473)
171 Newbury St. M-Sat. 10-5:30
Through May 14: Oil Paintings and Silkscreen Prints by Gerald Garston.

PUNKT/DATA GALLERY (731-8092)
256 Hanover St., North End F-Sat. 7-11 pm

ROCKWELL GALLERY (354-6827)
69 Harvey St., Camb. W-Sun 2-5
Through June 6: "Fiber in 2+3D by Elsa Waller.

ROLLY-MICHAUX (261-3883)
290 Dartmouth St.
Through May 16: Silkscreens by Thomas McKnight and Edward Sokol; Graphics by Bulanger, Miro and Chagall.

ROTENBERG GALLERY (261-3747)
130 Newbury St., Bos. Tues.-Sat. 10-5
Paintings by Judi Rotenberg.

SANS REGRET (367-1171)
131 Newbury St. M-Sat 10:30-6

SEMIRAMIS. (661-1815)
10 Mt. Auburn St., Camb. M-Sa 10-6
Ancient Chinese scrolls, African and Eskimo Art.

SOCIETY OF ARTS AND CRAFTS (266-1810)
175 Newbury St., Boston Tu-Sat. 10-5
Through May 31: Recent Paintings by Sarah Supplee.

STEBBINS GALLERY (547-7639)
Zero Church St., Camb. M-Sat. 10-6

SUNNE SAVAGE GALLERY (536-1910)
105 Newbury; M-Sat. 10-5
Through May 31: Recent Paintings by Sarah Supplee.

TEN ARROW (876-1117)
10 Arrow St., Camb. M-Sat 10-6

THOMAS SEGAL GALLERY (266-3500)
73 Newbury St. Tu-Sa 10-5:30
Through May 14: Paintings by Robert Cottingham, and Works on Paper by Darryl Hughto.

281 GALLERY (267-5279)
281B Newbury St. Tu-Sa 10-5:30
Through May 10: Artists Showing in Amsterdam.

WENNIGER GRAPHICS (536-4688)
164 Newbury St. M-Sat. 10-5:30
Through May 10: Silkscreens and Paintings by Judith Shahn.

MUSEUMS

BLUE HILLS TRAILSIDE MUSEUM (333-0690)
1904 Canton Ave., Milton.

BOSTON TEA PARTY SHIP & MUSEUM (338-1773)
Congress St. Bridge. Open daily 9-6. Admission $1-$1.75, under 5 free. Full-scale working replica of the Tea Party ship.

BROCKTON ARTS CENTER (588-6000)
Oak St. Tu-Sat. 1-5, Sun. 1-6. Admission is by donation.
Through Aug. 24: Abstracts by Motherwell, Olitski, Frankenthaler, Stella and others.

BUSCH-REISINGER MUSEUM (495-2338)
29 Kirkland St., Camb. M-Sat. 9-4:45
Permanent collection of German art, Scandinavian art in all media, dating from Middle Ages to present. May 9-June 25: "Horst Janssen: Master Drawings."

CHILDREN'S MUSEUM (426-7336)
300 Congress St., Museum Wharf. Open daily 10-5, F till 9. Admission $3.50, under 16 $2.50, F nite $1.50. City Slice; Grandparents' House, Green Hall of Toys; Computers; How Movies Move; WKID-TV; Meeting Ground; Japanese House Exhibit.

DANFORTH MUSEUM (620-0050)
123 Union Ave., Framingham. Wed-Sun., 1-4:30. Free admission. Through May 11: Mythological Woman in Art. May 17-August 24: "Directions in Realism."

DECORDOVA MUSEUM (259-8355)
Sandy Pond Rd., Lincoln; open Tues-Fri. 10-5, Sat. 12-5, Sun. 1:30-5. Wed 5-9:30. Admission $1.50, under 21 50¢. Through May 25: Works by Corita Kent.

DUXBURY ART COMPLEX MUSEUM (934-6610)
189 Alden St.
Through June 1: Paintings by Frank Rogers; Abstracts by Celia Somervell.

ESSEX INSTITUTE (744-3390)
132 Essex St., Salem Tu-Sat. 9-4:30 Sun. 1-5
Admission 50¢-$1.25. Through June 8: "Historical Textiles: Fashions in Draperies for Windows and Beds." Through May 19: "Recent Acquisitions and Attic Treasures."

FITCHBURG ART MUSEUM (345-4207)
Merriam Parkway Tu-Sa 10-5, Sun 2-5. Free. May 10-June 22: Sculpture by David Hayes.

FOGG ART MUSEUM (495-2397)
32 Quincy St., Cambridge M-F 9-5, Sa 10-5, Su 1-4
Japanese Prints; Through May 18: "Wonders Of the Age: Masterpieces of Early Safavid Paintings"; Through June 15: "In Honor of John Coolidge"; Nude Sculpture by Lachaise, Nadelman, and Archipenko.

GARDNER MUSEUM (566-1401)
280 The Fenway. Authentic Venetian palace w/courtyard Tues. 1-9:30, Wed.-Sun. 1-5:30. Adults $1. Classical tunes Tues. at 8, Thurs. and Sun at 4. Info: 734-1359

HAMMOND CASTLE (283-2080)
80 Hesperus Ave., Gloucester. Recreation of European castle. 8,600 pipe organ; concerts.

HERITAGE PLANTATION (888-3300)
Sandwich, Ma. Daily 10-5, adults $3, children $1.
Americana museum with gardens, trails, windmill, picnic area. Shaker Round Barn displays antique cars; military museum; arts and crafts.

HIGGINS ARMORY (853-6015)
100 Barber Ave., Worcester Tu-F 9-4, Sat 10-3 Sun 1-5. Admission 50¢-$1. Largest collection of ancient armor in the Western Hemisphere in a gothic castle setting.

INSTITUTE OF CONTEMPORARY ART
955 Boylston St., Bos. (266-5151)
Tues.-Sat. 10-5, Wed. 10-9, Sun. 12-5. Admission $1.25.
Through June 29: Jackson Pollock: The Black Pourings; Drawing/Structure Exhibit.

JACKSON HOMESTEAD (552-7238)
527 Washington St., Newton M-F 10-4 FREE.

JOHN F. KENNEDY LIBRARY (929-4500)
Columbia Point, Dorchester. Daily 9-5. Admission 75¢. Permanent collection of memorabilia from the life of JFK.

MUSEUM OF AFRO-AMERICAN HISTORY (445-7400 or 267-4160)
719 Tremont St., South End.

MUSEUM OF THE AMERICAN CHINA TRADE (696-1815)
215 Adams St., Milton. Tu-Sat. 1-4, closed holidays. Admission $1.50-$3.

MUSEUM OF FINE ARTS (267-9300)
479 Huntington Ave. W-Su: 10-5, Tu: till 9, closed M. Admission: $1.75; Su. $1.25; free Tu. 5-9. Photographs from the Collection; American Watercolors; 20 c. Drawings and Watercolors; Art in Animation; European Landscapes.

MUSEUM OF FINE ARTS AT FANEUIL HALL
South Market Building, fifth floor. Tu-Sun. 11-6, Thurs. 11-9. FREE. On Angels' Wings; Boston Dresses Up.

MUSEUM OF OUR NATIONAL HERITAGE
33 Marrett Rd. Lexington (861-6563). M-Sa. 10-5, Sun. noon to 5:30. FREE. 19th c. Folk Art; Linen-Making; American-made Dolls. Through Oct. 12: John Henry Belter & the Rococo Revival.

MUSEUM OF SCIENCE (723-2500)
Science Park, M-Th 9-4, F 9-10, Sa 9-5, Sun 10-5. Admission $2-$4, F 5-10 pm $1-$2. Flying Fantasies: Butterflies and Moths; America Hits the Road; Electron Micrographs; Energy Roller Coaster.

MUSEUM OF TRANSPORTATION (426-6633).
300 Congress St., Museum Wharf. Daily 10-5, F 10-9. Admission $3, under 16 $2, F 6-9 $1.
Antique Bicycles.

NEW ENGLAND AQUARIUM (742-8870)
Central Wharf, Atlantic Ave.; M-T 9-5, F 9-9, S-S and holidays 9-6. Admission $4, children $2.25. F 4:30-9. $2.50. Over 2000 aquatic creatures. Dolphin and sea lion performances aboard floating amphitheater next to Aquarium.

OLD STATE HOUSE MUSEUM (523-1825)
206 Washington St. M-F. 10-4, Sat. 9:30-5, Sun. 11-5. Adults 75¢, kids 25¢.
Permanent exhibition: Boston artifacts from 1630-1872.

OLD STURBRIDGE VILLAGE (347-3362)
Mass Pike to Sturbridge exit. Historical Village from the early 19 c. brought to life.

PAUL REVERE HOUSE (523-1676)
19 North Sq., North End. Daily 10-6. Admission 75¢. Owned by the night-rider from 1770 to 1800. Only surviving home of 17 c. Boston.

PEABODY MUSEUM (745-1876)
East India Sq., Salem M-Sa 10-5, Sun and holidays 1-5. Admission $1.50, under 16 75¢. Permanent collection: Maritime History, Ethnology, and Natural History. Also: America and the China Trade; Ethiopia; Sculpture by Seamans; Steamship Posters.

USS CONSTITUTION (247-9078).
Boston Naval Ship Yard, Charlestown. FREE.

WORCESTER ART MUSEUM (799-4406)
56 Sulisbury St., Worcester. Tu-Sa 10-5; Su 2-5. Admission $1, children 50¢, free Wed. Japanese Prints; Original Postcards. Through May 18: "The Seductive Surimono"; through June 1: Sculpture by Hugh Townley. Through June 22: Photographs by Kipton Kumler.

SCHOOLS AND UNIVERSITIES

ART INSTITUTE OF BOSTON (262-1223)
Gallery East. 700 Beacon St.
Through May: "Vis a Vis: Art and Photography 1980."
Gallery West. 708 Beacon St.

BOSTON COLLEGE
Barry Pavilion, 885 Centre St., Newton Centre.
Through May 14: "John Cage: Musical Imagery," Manuscripts and Printed Scores, 1940-1979.

BOSTON UNIVERSITY
Art Gallery, 855 Comm. Ave.
Mugar Library. 771 Comm. Ave.
Sherman Union Gallery, 775 Comm. Ave.

BRANDEIS U., Waltham
Rose Art Museum, 414 South St., Waltham
Through May 16: "Mel Ramos: A Twenty-Year Survey."

CLARK UNIVERSITY, WORCESTER
Little Center Gallery
Through May 11: Graduating Students Exhibit.

ELMA LEWIS SCHOOL
122 Elm Hill Ave., Roxbury

HARVARD UNIVERSITY
Carpenter Center, 29 Prescott St.
Through June 15: "Homage to Blaschka"; "Lost Archetypes," New Works by Anne and Patrick Poirier.
Baker Library
Peabody Museum
Through May: China's Inner Asian Frontier.
Museum of Comparative Zoology, 24 Oxford St.

MASS COLLEGE OF ART
Overland Gallery, 28 Overland St.
Longwood Gallery, 364 Brookline Ave. Through May 17: Photographs by Patricia Kenny.
Thompson Gallery, 364 Brookline Ave.

M.I.T.
Hayden Gallery, 160 Memorial Dr.
Through May 11: Works by Richard Serra and Mel Bochner.
Creative Photography Gallery
Through May 7: "The Automotive Image."

MONTSERRAT SCHOOL OF VISUAL ARTS
Beverly
Montserrat Gallery, Dunham Rd. (922-8222)

MUSEUM SCHOOL
230 the Fenway
Through May 15: Student Exhibition.

NORTHEASTERN
Dodge Library.
AAMARP Visual Arts Complex, 11 Leon St.Through June 6: Prints by Lila Oliver Asher.

UMASS BOSTON
Harbor Gallery. (287-1900, ext. 2747)
Through May 16: Woodcuts, lithogrphs, Etchings, and monotypes by Teri Malo.
Community Arts Gallery, 250 Stuart St.
Through May 31: "Behind These Walls; Massachusetts Prisons 200 Years later."

WELLESLEY COLLEGE
Jewett Arts Center (235-0320, ext. 314)

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May 17, 20, 21, 22 at 8 p.m.
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Balcony Rows E-L: $9.00

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David Brudnoy, WNAC-TV NEWS

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Sat., May 10
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ECM RECORDS

Listings

All listings on the next few pages are free. If you want your message to reach millions, have all the details in by the Monday two weeks in advance of your event. Send notices of local cosmic events to Listings Editor, Boston Phoenix, 100 Mass. Ave., Beantown 02115 All copy subject to our revision.

NOTE: ABSOLUTE LISTINGS DEADLINE IS MONDAY AT 5 P.M. — SEND 'EM IN, FOLX!

AID

PHONE NUMBERS

EMERGENCIES

BOSTON POLICE: 911
BROOKLINE POLICE: 734-1212
CAMBRIDGE POLICE: 911.
SOMERVILLE POLICE: 625-1212
STATE POLICE: 566-4500, 782-2335
BOSTON FIRE: 536-1500
BROOKLINE FIRE: 232-4646
CAMBRIDGE FIRE: 876-5800
SOMERVILLE FIRE: 623-1500

MEDICAL EMERGENCIES

BOSTON-BROOKLINE: Call 911.
POISON: Information Center, 232-2120
SUICIDE: Samaritans 247-0220
CAMBRIDGE AMBULANCE: 868-3400
CAMBRIDGE CITY HOSPITAL: 354-2020
MASS. GENERAL HOSPITAL: 726-2000
MASS. EYE & EAR: 523-7900
BOSTON CITY HOSPITAL: 484-5000
BETH ISRAEL HOSPITAL: 735-3337
PETER BENT BRIGHAM HOSPITAL: 732-5636
POISON INFORMATION CENTER: 232-2120
RAPE CRISIS CENTER, 24-hour hotline: 492-RAPE. Immediate and continuing support, medical and legal info, referrals.
RAPE CRISIS HOTLINE serving Greater Lynn and North Shore. Call 595-RAPE for immediate and continuing support, medical and legal information.
ST. ELIZABETH'S HOSPITAL: 782-7000

HOT LINES

REPLACE, (862-8130) Lexington. Hotline crisis intervention center.
PROJECT PLACE. (267-9150) 32 Rutland St., South End, Boston.
SURVIVAL (471-7100). Open 24 hours, 7 days a week. Serves entire Norfolk County. South Shore area.
PULSE (762-5144) in Norwood. Trained counselors to help with alcohol, drug, personal problemf.
SAMARITANS. (274-0220) to befriend the despairing and suicidal, 24 hours, 7 days.
CODE HOTLINE 486-3130, crisis counseling, info, referrals. Call M-F 9 am-11 pm, weekends 7 pm-li pm.
PROJECT FRIEND, Marshfield, 834-6563. 24 hrs. Information, referral, crisis intervention.
PUOSTO. Bridgewater, 697-8111. 24hr information and referral.
WOBURN WORKSHOP HOTLINE (933-3336) 4-10 pm, Mon-Fri. Information, referrals, counseling and crisis intervention.
OPERATION VENUS (774-7492 or 1-800-272-2577) Venereal disease info and help.
CHILD-AT-RISK. child abuse help 24 hrs, 1-800-792-5200.
PARENTS ANONYMOUS (1-800-882-1250).
CANCER INFORMATION SERVICE, 9-4:30 M-F, 1-800-952-7420.
STATE ENERGY PHONE (1-800-922-8265).
PARENTAL STRESS (1-800-632-8188).
SERVICES AGAINST FAMILY VIOLENCE (324-2221) Malden. For battered women.
VEGETARIAN HOTLINE: (643-4236).

ALCOHOL and DRUGS

ALCOHOLISM CLINIC of Dimock Community Health Clinic provides free individual and group counseling, alcoholism education, family services, and referral to detox, halfway house, etc. 55 Dimock St. in Roxbury call weekdays 9 to 7, 442-8800, x201, 202 or 203.
BOSTON COUNCIL ON ALCOHOLISM, 250 Boylston St., Boston, 267-7334. Educational programs for community groups. Call Mon-Fri 8:30-4:30.
THE SALVATION ARMY Harbor Light Center (536-7469) 407 Shawmut Ave., Boston. Provides free overnight lodging for homeless men and women; halfway house for alcoholics. Free clothing, food, job referral and counseling. Open 24 hrs.
ALCOHOLISM SERVICE at Peter Bent Brigham Hospital: outpatient treatment, individual and group therapy 732-6022.
NORTH SUFFOLK ALCOHOLISM SERVICES, 427 Broadway, Chelsea (884-8154), 22 Tewksbury, Winthrop (846-9551). Weekdays 8:30-4:30, eves. by appt.
OPERATION MATT information and referral service for teenagers affected by alcohol. Phone 1-800-272-2586, 8:30 a.m. - 10 p.m. daily.
APPLETON TREATMENT CENTER FOR ALCOHOLISM 115 Mill St. Belmont (855-2781). Offers inpatient and aftercare servicds.
CAMBRIDGE-SOMERVILLE PROGRAM (354-2020, ext. 532) Camb. Hospital, 1493 Cambridge St. Emergency walkin service; groups and referral; for Alcoholics and their families.
SUBSTANCE ABUSE TREATMENT PROGRAM 252 Tremont St. (956-5906) provides an educational series about and for addicts and alcoholics.
AL-ANON (834-5300) 460 Wasington St., Braintree. Help and support for families of alcoholics.
PROJECT PLACE (267-9150), Drug info and identification, help w/bad trips, overdose, etc.
DRUG ADDICTION Rehabilitation Center (436-6000, ext. 138), Boston State Hosp., 591 Morton St., Dorchester. A therapeutic community offering inpatient, and resident programs, related services. Open to everyone.
ALCHOHOLISM INFO REFERRAL (524-7884) referral phone service.
FIRST, 167 Centre St., Roxbury (427-1588) offers help and counselling for drug related problems.
NEW ENGLAND MEDICAL CENTER, offers treatment for drug dependent individuals. Services include information and referral, psychological and physical examination, individual and group therapy and an After Care program. Call 956-5907 or drop by 252 Tremont St., Boston.
MIDDLESEX EAST, 41 Sharon St., Waltham (894-5570) provides drug abuse outpatient services for the communities of Waltham, Weston, Watertown and Belmont.
ST. ELIZABETH HOSPITAL (782-7000, ext. 2575) sponsors an alcohol education series each Tues. at 7 pm at the Watertown Health Center, 85 Main St., and at 6:30 pm at St. E's.

ENVIRONMENT

BOSTON CLAMSHELL COALITION (661-6204) 595 Mass. Ave., Camb. Anti-nuclear power group holds meetings each 1st and 3rd WED of the month. Each TUES at 7:30: Orientation session for May 24 Occupation/Blockade of Seabrook plant.
CAMPAIGN FOR SAFE ENERGY (423-1901) 120 Boylston St., Boston. Purpose: to confront the presidential candidates with the issue of nuclear power. Volunteers needed for organizing throughout NE and for office work in Boston.
SIERRA CLUB (227-5339) 3 Joy St., Local branch of the oldest environmental protection org., with literature, info, committees on a variety of eco-issues. Volunteers, participants welcome. Open 9:30-3 weekdays.
FUND FOR ANIMALS (964-0721) 137 Walnut St. Newton is an active international organization working on all humane and conservation issues concerning animals. Lit and slide lex available.
NURSES ENVIRONMENTAL HEALTH WATCH (566-2256 or 547-2427) PO Box 454, Brookline, 02146. Local branch of national organization concerned about radiation, toxic wastes, and industrial carcinogens. Speakers, meetings, etc. write for info.
GREENPEACE (542-7052) 286 Congress St. Activist environmental group involved with ending the world's whaling industry and stopping harp seal slaughter. Film presentations available, volunteers always needed. Spring whale-watching trips from Provincetown Harbor.
ZERO POPULATION GROWTH (742-6840) 14 Beacon St. Environmental group seeking to change attitudes and practices that lead to population growth. Stop by or call, weekdays 10-5.
URBAN SOLAR ENERGY ASSOC. (USEA) c/o Brandt, 21 Burnside Ave., Somerville 02144 (628-5558). For anyone interested in solar energy, renewable resources, and conservation in the city. Monthly newsletter, informational meetings, workshops and barn-raisings.
NEW ENGLAND COASTAL POWER SHOW, 40½ Kinnaird St., Camb., 02139. Traveling energy show presents workshops on problems and solutions, has various working solar models, posters, literature. Volunteers needed.
HABITAT (489-3850) 10 Juniper Rd., Belmont, is an institute seeking to increase environmental awareness and action.
ECOLOGICA (367-1880) 7 Commercial Wharf West, Boston. Non-profit, tax exempt "United Fund" for grassroots safe-energy and environmental groups with a thrust towards fighting nuclear power.
EPIC (523-0376) 3 Joy St., Boston. Energy Policy Information Center, promoting an energy future based on conservation and the efficient use of renewable energy sources. EPIC opposes synthetic fuel development, mining and burning of coal, and nuclear power. Speaker's bureau, lobbying, info resource.
NEW ALCHEMY INSTITUTE is researching basic human support systems — food, energy, shelter. For info, write to 237 Hatchville Rd., E. Falmouth, MA 02536.

GAY LIBERATION

LESBIAN AND GAY HOTLINE: 426-9371 M-F 6 pm-midnight.
HOMOPHILE COMMUNITY HEALTH SERVICE, 80 Boylston St., Boston (542-5188). Counseling and referral, a mental health clinic for gay men and women.
GAY SPEAKERS' BUREAU (354-0133) P.O. Box 2232, Boston 02107.
DAUGHTERS OF BILITIS (661-3633) 1151 Mass. Ave., Camb. Organization for gay and bisexual women. Discussions each Tues. at 8 and each Thurs. at 7:30 p.m. except 2nd of each month.
BAGALS (Boston Area Gay and Lesbian Schoolworkers) PO Box 178, Astor Station, Boston 02123. Write for info.

MASS GAYS POLITICAL CAUCUS (242-3544) 295 Franklin St., Boston. Statewide gay political lobby.

CLEARSPACE, 104 Charles St., Box 119, Boston 02114. Meet second Tues of each month at Arlington St. Church, 355 Boylston St., Boston.

LAGMA (Lesbian and Gay Media Advocates) works on media coverage of gay issues, 426-9371 M-F 6 pm to midnight.

GAY PROFESSIONAL WOMEN'S ASSOC. Box 308, Boston U. Station, Boston 02215.

GLAD (Gay and Lesbian Advocates and Defenders) 2 Park Sq., Boston (426-1350) Gay civil liberties cases. No fee.

FRENZ & LUVVERS offers newsletter, social events, pot-luck dinner and discussion 2nd FRI each month, write to PO Box 814, Boston 02123.

GAY NURSES ALLIANCE/EAST (GNA/EAST) PO Box 673, Randolph, MA 02368. National organization for gay health care workers.

PARENTS AND FRIENDS OF GAYS (days, 542-5188, eves. 426-9371) Support group for family and friends of gays. Mon., May 5 at 7:30 pm: Meeting at the Episcopal Theological School, 99 Brattle St., Camb.

LESBIAN AND GAY PARENTS PROJECT (492-2655) Resource center, counseling and referral. Lunch third SUN each month. Call for info.

HEALTH

BLUE SHIELD CUSTOMERS ALLIANCE (739-5063) 99 Revere St., Hull. Call for help with problems with Blue Cross-Blue Shield.

AMERICAN ASSOC. OF DENTAL VICTIMS (AADV) Box 215, Sharon, MA 02067. Local chapter of national org. for people with complaints against their dentist (when writing, send self-addressed stamped envelope).

SOUTHERN JAMAICA PLAIN HEALTH CENTER, 687 Centre St., 522-5900. Referral, medical care for infants and children, gynecological exams, family planning consultation and treatment for women. Adult physical and mental health services, blood pressure screenings.

JOESEPH M. SMITH COMMUNITY HEALTH CENTER (783-0500) 51 Stadium Way, Allston. Comprehensive medical and dental center for all. Sliding scale fee. Call for appt.

FENWAY COMMUNITY (267-7573) 16 Haviland St., Boston. GP, GYN, mental health, pediatrics, gay health. M, W 6:30-8: gay health sessions, T 6:30-8: Women.

MASS. MENTAL HEALTH CENTER (734-1300) 74 Fenwood Rd., Boston. For all people who live or work in Brookline, Brighton, Allston, and Jamaica Plain. Volunteers are needed.

OPERATION VENUS is a referral and info service for venereal disease. Free and confidential. Phone 1-800-272-2577.

OCCUPATIONAL HEALTH CLINIC examines work-related illnesses at Norfolk County Hospital. For info and appt. call 843-0690, ask for outpatient dept.

BRIDGE OVER TROUBLED WATERS operates a Free Medical Van staffed by doctors, nurses and a street worker. The Van makes evening stops at spots in Boston, Camb. For info call 227-7114, 523-6649.

BOSTON EVENING MEDICAL CLINIC, 314 Comm. Ave., Boston (267-7171). Admits MON-THURS 5:30-8:30, SAT 10-12:30. Appt. advisable, walk-ins accepted when possible. General medical, and many specialty clinics. Medicare, Medicaid accepted when applicable.

HEALTH CARE POLICY COUNCIL, 11 Inman St., Cambridge (868-2900). Consumer advisory board to the Cambridge Neighborhood Health Clinic Program offers consumers an opportunity to have a say in the policies affecting their health care. Also info on services and fees of neighborhood clinics.

WATERTOWN HEALTH CENTER, 85 Main St. (923-0001). Adolescent, adult and pediatric sessions days M-F. Continuity of care by staff physicians and nurses.

KIDNEY TRANSPLANT/DIALYSIS ASSOC. (235-3971). 721 Huntington Ave., Boston. Non-profit, all-volunteer organization for patients and families.

LEGAL

CIVIL LIBERTIES UNION OF MASSACHUSETTS, 47 Winter St. Boston (482-3170). Helps with defense of all Bill of Rights freedoms.

NATIONAL LAWYERS GUILD, (524-5415) 120 Boylston St., Boston. Consultation and referral.

ROXBURY DEFENDERS COMMITTEE provides free high-quality, comprehensive legal services to indigent persons with criminal cases in Roxbury, Dorchester and Suffolk Superior Courts. Open M-F, 9-5, 126 Warren St., Roxbury. Call 445-5640, 24 hours a day.

ASSOCIATION OF NEIGHBORHOOD LAW CLINICS (482-6761) 120 Boylston St., Boston. Free legal services (on civil cases only) to indigent clients in Metro Boston.

SMALL CLAIMS COURT Advisory Service — consumer, landlord, and other ripoffs up to $750 can be taken to SCC without a lawyer. Call 427-8782.

MASS. PIRG. (423-1796) Small claims courts advisory service.

INDIGENT JUVENILES (367-2880) aged 7-17 who are charged with crimes may receive free legal aid from Juvenile Court Advocacy Program.

NORML (227-0082) working for the decriminalization of everyone's favorite herb, marijuana. Volunteers needed.

FAMILY LEGAL ASSISTANCE is provided at the Kennedy Center, 27 Winthrop St., Charlestown (241-8866). Mon-Fri., 11-5.

LANDLORD TENANT PROBLEMS? Mass. Bar Assoc. Court Lawyer Referral Program provides legal assistance for middle and lower-middle-income persons with Boston housing problems. Minimal fees. One Center Plaza. Gov't Center. 523-4529. Open M-F

ALLIANCE OF CAMBRIGE TENANTS. (825-6700) M-F- 8-8 Sat. 9-3. Information and help on Condominiumization.

BACK BAY/BEACON HILL TENANTS' UNION (266-9284) PO Box 86, Astor Station, Boston 02123.

MEN

BOSTON MEN'S CENTER (776-9660 or 776-7458) Campus Free College, 14 Beacon St., Boston. Consciousness-raising groups and support.

EMERGE (267-7690) 25 Huntington Ave., No. 206. Groups (and individual work) for men who batter.

M.A.N. FOR E.R.A. (776-9660) For men interested in starting a Boston chapter in this already existing national organization.

WATERTOWN MEN'S CENTER (926-3600) 465 Arsenal St. Consciousness-raising groups, individual, work-related, Viet vets, and workshops. FREE.

NEW ENGLAND MALE REPRODUCTIVE CENTER (247-6632) at the Doctors Office Building of University Hospital (BU), 720 Harrison Ave., Boston. Devoted solely to the treatment of male infertility and impotence.

NORTH SHORE MEN'S CENTER (999-5918). PO Box 344, Beverly, MA 01915. Workshops, discussions and more.

MEN'S RIGHTS, INC. (547-5054) Box 8J 402 Rindge Ave., Camb. Concerned with sexism and men's problems.

POLITICS

MOBILIZATION FOR SURVIVAL (354-0008) 13 Sellers St., Camb. Local & national coalition advocating zero nuclear weapons; ban nuclear power; stop the arms race, and meet human needs. General meetings 1st THURS of each month at 7:30 pm. Potluck Supper 6:30 pm. Volunteers needed.

AMERICANS FOR DEMOCRATIC ACTION (742-1720) 68 Devonshire St., Boston. Working for women's rights, economic justice and the Draft Kennedy movement.

AMERICAN FRIENDS SERVICE COMMITTEE at (661-6130) 2161 Mass. Ave., Camb. Social change organization.

CARTER FOR PRESIDENT (973-4550) 53 State St., rm. 910. Volunteers needed.

KENNEDY FOR PRESIDENT (973-4200) 53 State St., rm. 845. Volunteers needed.

CLARK FOR PRESIDENT (536-5217) 739 Boylston St., Boston, rm. 214. Volunteers needed to help get this Libertarian Party candidate on the Mass. ballot.

PULLEY FOR PRESIDENT (262-4621) 510 Comm. Ave., Boston, 4th floor Volunteers needed to help get this Socialist Workers Party candidate on the Mass. ballot.

NEW ENGLAND WAR TAX RESISTANCE, Box 174 MIT Branch PO Cambridge 02139. Phone 731-6139. An alternative fund for refused federal taxes. Ongoing projects related to taxes and militarism, support and counseling for tax refusers.

SCIENCE FOR THE PEOPLE, (547-0370) 897 Main St., Camb. Actions building a critique of present uses of science (in war, psychosurgery, alternative energy, computers, etc.), science teaching study group and a women's study group.

CPPAX (426-3040) 35 Kingston St. Citizens for Participation in Political Action is working on disarmament, military budget cuts, social justice; affirmative action; welfare rights; tax reform; voting rights and support for progressive candidates.

MASS. FAIR SHARE (266-7505) 304 Boylston St9, 2nd floor, Boston. State-wide citizens action organization.

COMMON CAUSE, a national citizens lobbying organization. Statehouse lobbying, research, 73 Tremont St., Rm. 345. Phone 523-8200.

SOUTHERN AFRICA AID AND DEFENSE FUND, PO Box 17, Cambridge 02139 (491-8343). Raises funds for political prisoners in S. Africa and dispenses information on the situation there.

BOSTON MOBILIZATION AGAINST THE DRAFT (491-4694) 11 Garden St., Camb. Weekly meetings: TH at 7:30 pm.

COMMITTEE FOR GRAND JURY REFORM, 120 Boylston St., Rm. 414, Boston MA 02116 (482-7399). Working to end abuse of grand juries by law enforcement agencies.

BOSTON INFANT FORMULA ACTION COALITION (INFACT), 11 Garden St. Camb. (491-5314). Organizers of Nestles boycott meets every 1st and 3rd TUES of each month at 7:30 pm.

SOCIALIST PARTY OF MASS. (661-1143) PO Box 774, Camb. 02139. Building a movement for democratic socialism in electoral, labor, and community sectors.

UNITED FARM WORKERS (542-4548), 120 Boylston St., rm. 311. Call for info on UFW strikes.

WORLD SOCIALIST PARTY (535-2510) 295 Huntington Ave. Boston. Discussion group meets every SUN at 10 am.

INDUSTRIAL WORKERS OF THE WORLD (IWW) eves: 787-4237, PO Box 454, Camb. 02139. Revolutionary, industrial union does organizing, strike support; publishes newsletter. Meet first FRI of each month (call for location).

DEMOCRATIC SOCIALIST ORGANIZING COMMITTEE (DSOC) (426-9026) 120 Tremont St., Boston, rm. 305.

WOMEN

BOSTON AREA RAPE CRISIS CENTER (492-RAPE) Call for support and/or info. TH, May 8 at 7 pm: Open meeting, call for location.

BOSTON WOMEN'S RUGBY CLUB for aggressive, athletic, enthusiastic, dedicated women. Call 469-2267 or 924-0683.

RESPOND (623-5900) For battered women and children.

DES ACTION PROJECT (828-7461) PO Box 128, Stokghton, MA 02070.

JAZZ JAM SESSIONS for women and their friends happens each WED at 8 pm at Studio Red Top, 76 Batterymarch St., 5th floor, Boston (426-3427). Donation $2.

MASS. WOMEN'S POLITICAL CAUCUS (547-6532) Box 242, Camb. 02139.

EVERYWOMAN'S SPORT CENTER (926-3008) 120 Elm St., Watertown. Provides sports instruction, activities and physical conditioning programs.

WOMEN'S INDOOR SOCCER LEAGUE (864-8181). For women of all ages and abilities.

BOSTON WOMEN'S ART ALLIANCE (267-0941) 539 Tremont St., Boston. Public understanding and education of women's art and artists. Bring Judy Chicago's "The Dinner Party" meetings held each TUES at 7:30 pm at Leland Center, BCA, 543 Tremont St., Boston.

TILLAGE, a loft-series showcasing women's works. Call 262-2010, ext. 271 for info.

FEMINIST FICTION WRITERS (666-0518 or 723-3661) group seeks new members.

WOMEN'S COMMUNITY SCHOOL (628-2525) 474 Boston Ave., Medford. Scholarships and childcare available.

THE WOMEN'S SCHOOL (492-4845) 595 Mass. Ave., Camb. Taught by women, for women. Free childcare.

WOMEN'S EXERCISE CLASSES, the cheapest in town - 50 cents, happen each TUES and THURS from 6:30 to 9:30 pm at the Camb. War Memorial Building, 1640 Cambridge St., High School Complex, (498-9028).

MASS. FEMINIST FEDERAL CREDIT UNION (661-0450) 186½ Hampshire St., Camb.

THE CAMBRIDGE WOMEN'S CENTER (354-8807) 46 Pleasant St., (near Central Sq.) Referral and resource center. Weekly open introductory discussions each WED at 8 pm.

SOUTH SHORE WOMEN'S CENTER (746-2664) 14 Min St., Plymouth. Legal and welfare advocacy; counseling; info/referral.

BOSTON N.O.W. (661-6015) 99 Bishop Richard Allen Drive, Camb. National organization for women. Birth control & abortion referrals, speakers bureau, legal referrals, consciousness-raising groups.

WOMEN'S ENTERPRISES OF BOSTON 739 Boylston St., Boston. All types of workshops, counseling, etc. relating to women's problems in the work force.

SOMERVILLE WOMEN'S CENTER, 7 Davis Square (613-9340). Mon-Fri, 10-3. Women of all ages and backgrounds meet to exchange skills and ideas. A wide variety of activities and projects.

PROJECT W.A.G.E., 55 Sea St., Quincy (979-0734). Vocational counseling for women M-F, 8:30-4:30. No fee.

WOMEN'S COMMUNITY HEALTH CENTER (547-2302) 639 Mass. Ave., Camb. GYN, pregnancy screening & abortion care. Self-help groups.

9 to 5 (536-6003) 140 Clarendon St. Organization for women office workers.

HELP FOR ABUSED WOMEN AND CHILDREN (745-2162) 24 hr. hotline (744-6841) offers counseling, speakers and support groups. HAWC is also looking for volunteers.

WIDER OPPORTUNITIES FOR WOMEN (261-2060) 413 Comm. Ave., M-Sa 10-2, W till 8. Career Counseling and employment information center. Resource library and ongoing workshops.

ALLIANCE AGAINST SEXUAL COERCION (AASC) (482-0329) PO Box 1, Cambridge 02139. Offers counseling, infor., referral and advocacy for women who have been sexually harassed at work.

BIRTH DAY, PO Box 388, Cambridge 02138 (288-404). Homebirth information and referral.

PLANNED PARENTHOOD, 99 Bishop Allen Drive, Cambridge (492-0518). A non-profit, social service and health education agency offering counseling, info and referral, courses, resources and much more, concerned with all fertility-related behavior. Counseling phone: 492-0777.

NORTH SHORE FAMILY PLANNING, 74 Elm St., Danvers (774-5525). Open 8 to 5:30 for information, speakers, films and referrals. Appointments and pregnancy tests.

CODE HOUSE, 396 Concord Ave., Belmont 484-9224. Counseling and referrals for personal, medical and legal problems.

HOMEBIRTH, INC., BU Sta. PO Box 355, Boston 02215 (956-5166). A non-profit group which offers general support services and childbirth classes.

CAMBRIDGE FAMILY PLANNING offers birth control clinics at neighborhood health clinics. Day and evening sessions. Confidential care. Call 868-2900.

COPE is Coping with the Overall Pregnancy Experience, before and after. A professional non-profit service agency offering discussion groups for pregnant and post-partum women and couples; many related groups and services, plus information, resource and referral service (357-5588).

CRITTENTON CLINIC. 1 Perthshire Rd., Brighton. Non-profit clinic for out-patient, first trimester abortions. Free pregnancy tests; for appointment call 782-7600. Also BC and GYN services, vasectomy, tubal ligation and counseling.

CHILDREN

PUPPET SHOWPLACE. 30 Station Street in Brookline Village, presents puppet shows at 1 and 3. Tix $2. May 10-11: "Cakes, Kings, Dragons, and Things."

CHILDREN'S ART CENTER 36 Rutland St., Boston (536-9666) conducts painting, sculpture and other workshops. M-F 3-5. Yearly registration fee $2.

CHILDREN'S MUSEUM, Museum Wharf, 300 Congress St., Boston (426-8855). See Art Listings for exhibits. Fri. nite: admission is FREE from 6-9 pm; Performances each FRI at 7:30, tix 75¢, and the Gerwick Puppets perform each SUN at 1, 1:45, 2:30, 3:15, and 4 pm. FR, May 9: Folksongs and stories by Tom Smith.

DIAL-A-STORY (552-7157) 6 pm to 8 am and whenever the Newton Junior Library is closed.

HELP FOR CHILDREN offers guidance to kids and their families on day care, counseling, drugs, runaways, foster and medical care, education, Chapter 766 and much more. Hours M-F, 9-5. Boston: 727-8898; Cambridge: 492-1572.

FRANKLIN PARK (442-0991) and **STONE** (438-3662) **ZOOS** are open year 'round.

YES (Youth Enrichment Services) (267-5877) 180 Mass. Ave., Boston, provides city kids with recreational, educational, and vocational programs.

BOSTON CHILDREN'S THEATER (277-3277) 124

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CLUBS

passim THE LISTENING ROOM

47 PALMER ST., HARVARD SQ. 492-7679

Sat. & Sun., May 3 & 4	AN EVENING WITH JIM POST
Wed., May 7	RUSS BARENBERG TRIO
Thurs.-Sun., May 8-11	BILL STAINES plus BOB UVELLO (Fri.-Sat.)
Thurs., May 15	JOE VAL & THE N.E. BLUEGRASS BOYS
Fri.-Sun., May 16-18	PRISCILLA HERDMAN plus WATKINS MARSHE BUMPE SHOPPE
Tues., May 20	THE FICTION BROS.
Thurs., May 22	ROY BOOKBINDER
Fri. & Sat., May 23 & 24	ELLEN McILWAINE plus RANDY SABIEN
Wed., May 28	SPIDER BRIDGE (Bluegrass)
Fri.-Sun., May 30-June 1	PETER KAIRO plus BOB HOLMES
	Coming in June: SILLY WIZARD

LISTEN TO "LIVE PASSIM" EVERY SUNDAY, WHRB 95.3 FM, 3 PM — 5 PM

The MAIN ACT CONCERT CLUB at the **Harbour House**
830 Lynway, Rt. 1A, Lynn
(617) 592-2774 — Minutes From Downtown Boston — Free Parking

Sun., May 4 — VOYAGEUR / TIME KEEPER
Tues., May 6 — ANTARES
Wed., May 7 — ROXX with special guest SUDDEN URGE
Thurs., May 8 — Warner Bros. Recording Artist ROBIN LANE & THE CHARTBUSTERS special guests THE RINGS TM & THE MIRRORS. Tix $4.00 adv. $5.00 day of show
Fri., May 9 — SURPRISE CONCERT! featuring A&M Recording Artist. Call 592-2774 for attraction plus LUNA / SHIRE. Tix $4.00 adv. $5.00 day of show
May 10 — RAGE / August / JOSHUA HAYES
May 11 — An Evening of Southern Rock featuring GRINDER SWITCH / THE WINTERS BROTHERS. Tix $2.00 adv.
Tues., May 13 — DAVID PEEL
Wed., May 14 — THE GLASS MOUNTAIN BAND
Thurs., May 15 — AXES
Fri., May 16 — HUMAN SEXUAL RESPONSE / LOU MIAMI & THE KOZMETIZ. Tix $3.50 Adv. $4.50 day of show
Sat., May 17 — THE STOMPERS

GAMEROOM UNDER 20 ADMITTED BUT YOU NEED AN ID TO DRINK AVAILABLE FOR PARTIES

Jonathan SWIFT'S 661-9887 30 Boylston St. Harvard Sq.
Entertainment Nightly. Giant Happy Hour Fridays 4 to 7

Sun., May 4 — PROFESSOR IRWIN COREY / FRANK SHOOSHAN BIG BAND. Adv. Tickets Avail
Mon., May 5 — RALPH TOWNER. Adv. Tickets avail.
Tues., May 6 — THE KINGSTON TRIO plus Special Guest MANDEL & LYDON. Shows 7:30 & 10:30. Adv. tickets now on sale
Wed., May 7 — J.B. HUTTO
Thurs.-Sat., May 8-10 — MIDNIGHT TRAVELER
Sun., May 11 — THE BRECKER BROTHERS & FLORESTA. Adv. tickets avail.
Mon., May 12 — DIDI STEWART BAND
Tues., May 13 — MICHAEL GREGORY JACKSON
Wed., May 14 — THE NEIGHBORHOODS
Thurs., May 15 — NRBQ with special guest HALF A CARE. Adv. tickets avail.
Fri. & Sat., May 16 & 17 — STORMIN NORMAN & SUZY
Mon. & tues., May 19 & 20 — ROY BUCHANAN. Adv. tickets avail.

Tickets for all "concert" events also available at Boston Music at Berklee Ticketron Out-of-Town, Elsies & Concert Charge 426-8181

LOOK FOR
THE SCAM
ON ALPHA-MEDIA RECORDS

38 Thayer St.
Fri-Sat May 9-10
MANHATTAN PROJECT
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THE UNDERGROUND may 6
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UPSTAIRS
Fri. & Sat., May 9 & 10
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DOWNSTAIRS
Sun., May 4
DAVE JACKSON QUARTET
with
RON MOORADIAN
Mon., May 5
DAVE JACKSON TRIO
Tues. & wed., May 6 & 7
ED PERKINS TRIO
Thurs., May 8
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LUNASEA
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Wed., May 7
HANGING WOMEN CREEK
Thurs., May 8
B. WILLIE SMITH
Fri., May 9
The Original
YOUNG ADULTS
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LUNASEA
Appearance
Sat., May 10
WILD TURKEY BAND
Coming
Fri., May 16
NRBQ
Sat., May 17
B. WILLIE SMITH
Sat., May 24
AZTEC TWO-STEP

RAZOR RECORDS
presents
for Three May Boston Appearances
AUNT HELEN
(Nephews were never like this)
May 7 THE CLUB CAMBRIDGE
May 18 THE MAIN ACT LYNN
May 21 THE RAT KENMORE SQ.
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Bunratty's
Boston's best music - nightly
186 Harvard Ave.
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Sun. & Mon., May 4 & 5
THE NOTCH BAND
Tues., May 6
SLIP KNOT
Pool Tournament
call for information
Wed. & Thurs., May 7 & 8
STORM
May 7 Happy Birthday Andy P.
Fri. & Sat., May 9 & 10
THE LIFTERS
Sun., May 11
THE BLUES COUSINS
THE LIFTERS
Happy Birthday Andy Sokol
Mon., May 12
Live from NY for their Boston debut
THE JIMMY CARTER SHOW
Comedy Rock & Roll
Tues., May 13
1 Night Special Engagement
THE STOMPERS
Wed. & Thurs., May 14 & 15
Back by Popular Demand
REEVE LITTLE & THE STRAIGHT BAND
Fri. & Sat., May 16 & 17
EASTERN STANDARD TIME
Sun. & Mon., May 18 & 19
RECKLESS
Sunday afternoon Chance Langton Talent Search 4-8
POSTIVE I.D. REQUIRED
$1 off admission any night with this ad

LOOKING FOR . . .
AUTOS?

COMPANIONSHIP?

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A JOB?

FIND IT IN THE BOSTON Phoenix CLASSIFIEDS

Continued from page 35

Holland Rd., Brookline, offers performances and classes.

JOHN F. KENNEDY LIBRARY Children's Program, which features a movie, exhibits, and games, runs each SAT-SUN at 11:30 am at the JFK Library, Columbia Point, Dorchester (929-4523).

WHEN WE WERE VERY YOUNG, by A.A. Milne, is staged each SAT through May 24 at 1 pm at the Inman Square Alley Theater, 1348 Cambridge St., Camb. (492-9567). Tix $1-$2.

LOON AND HERON THEATER present a children's theater series each SAT at 3 pm at the Strand, 543 Columbia Rd., Dorchester (282-8000). Tix $2. May 10: "In a Pickle."

PRESCHOOL FILMS are screened each WED at 10:30 am and 3:30 pm at the Camb. Public Library, 449 Broadway (498-9080). FREE. May 7: "In the Forest," "Cat and the Collector."

CLUBS

AHMED'S DISCOTHEQUE (547-9382), 96 Winthrop St., Harvard Sq. Intimate subterranean disco. Belly dancing Wed.

ALAN'S TRUCK STOP (388-0881) Rtes. 495 & 150, Amesbury. Country music. TUES: live radio show.

THE ARK (247-9548) 835 Beacon St., Boston. Live music, disco FRI-SAT.

ART ARK COFFEE HOUSE (625-9090) 46 Holland St. Somerville. Live entertainment each FRI, homemade snacks. May 9: Liz Mitchell and Gerry Mack.

AURORA COFFEE HOUSE (281-0756) 169 E. Main St., Gloucester. Listening room, light comestibles, entertainment each FRI-SAT.

AVEROF, 1924 Mass. Ave., Cambridge (354-4500). Entertainment nitely.

BACK ROOM at the Idler, 123 Mt. Auburn St. Harvard Square (492-9639). No cover, folk, jazz, and blues. Coffee house. Sun: Willie T. Wheel & Gerry Mack.

THE BARN (277-1200) 1200 Beacon St., Brookline. Recordings from '40s big bands. No cover.

BOSTON-BOSTON, (262-2424) 15 Landsdowne St. Sophisticated sound and lighting show; snow and fog machines; Boston's largest disco dance floor.

BUDDIES (262-2480) 733 Boylston St., Boston. Disco and lounge. Gay info center 9 pm-1 am.

BUNRATTY'S 186 Harvard St., Allston (254-9804). Large dance floor and separate game room. $1 cover.

CANTONE'S, 69 Broad ST., Boston (338-7677). New wave.

CASEY'S TOO (925-9850) 247 Nantasket Ave., Hull. Live music.

THE CLUB, 823 Main St., in Cambridge, (491-7313). Cocktails and boogeying to live rock.

CLUB CASINO ((603) 926-4542) Hampton Beach, N.H. Live sounds, disco, top name acts.

CLUB SYMPHONY (267-5332 or 266-0039) 280 Huntington Ave., near Gainsboro St. Jazz each Th-F.

THE CROSSROADS PUB, 495 Beacon St., Boston. (262-7371). Th: Bob Lazaroff.

CROWN & ANCHOR (487-1430) 247 Commercial St., Provincetown.

CYRANNO'S (254-0003) 200 N. Beacon St, Brighton. Th: Live country rock.

DAISY BUCHANAN (247-8516) 240a Newbury St. Small Club, no cover or dancing.

DING HO (661-7700) 13 Springfield St., Inman Sq., Camb. Lotsa comedy.

DOYLE'S (524-2345) 3484 Washington St., J.P. Local Sounds.

ED BURKE'S, 808 Huntington Ave., Boston (566-9267). Live Music Fri-Sat.

ELIOT LOUNGE, (262-5155) Mass. and Comm. Aves., Boston, features live music, no cover or minimum and a fine crew of marathoners.

FLOWER GARDEN CAFE (367-5924), N. Quincy Market Bldg. Fine food and music nightly.

FRANK'N'STEIN'S, Mass. Ave. at Newbury Street. Films shown nightly at 9 pm.

FROLICS, Salisbury Beach (465-8400). Rock 'n' Roll ballroom, casual dress.

GATSBY'S, Park Square, Boston (247-8848). Small casual pub, no dancing or cover.

GLADSTONE'S, 1239 Comm. Ave., Allston (254-9588). Fine audibles nightly.

GREAT SCOTT, (566-9014) 1222 Comm. Ave., Allston.

HARPO'S JAZZ CLUB (401-846-2948) 22 Downtin St., Newport, RI. Jazz, rock, folk, some NW; no food; doors open 8 pm. Th: Tom Rush, F: Aztec Two-Step, Sat: Memphis RockABillies.

HONEY LOUNGE (536-3136) 909 Boylston St., Boston. New Wave.

GROUND ROUND, in the Prudential Center (247-2500). No cover or minimum.

INN SQUARE MEN'S BAR, ladies invited, 1350 Cambridge St., Camb. (491-9672). Entertainment nightly. Sun: Paul Rishell Band, M-Tu: Stolen Kisses, W-Th: The Needs, F-Sat: Ron Levy Bluesman Band.

JACKS, (491-7800). 952 Mass. Ave., Camb. Outtasite tunes nightly. M: Midnight Traveler, T-Th: Lazarus, F-Sun: Carmody.

JASON'S (262-9000) 131 Clarendon St. Disco, dining, piano bar. Dress code. F at noon: Jazz jam sessions.

JASPER'S (625-4975) 379 Somerville Ave., off Union Sq., Somerville. Live sounds. Th: Rage, F: The Stompers, Sat-Sun: Sass.

KING'S ROW I, (261-3532) Brookline Ave. at Fenway Park. Live music, dancing nightly.

KING'S ROW II, (254-0710) at Sammy White's Brighton Bowl, 1600 Soldiers Field Rd. Brighton.

THE LIVING ROOM (401-521-2520) 372 Westminister St., Providence. Rock and new wave.

LULU'S, (423-3652) 3 Appleton St., Boston. New Orleans bordello atmosphere with creole cooking.

LUNASEA (822-0343) Rte. 140, Tauton.

MAGOO'S SALOON, 1391 Washington St., West Newton (527-9553). Open noon to 1 am, casual dress.

MAIN ACT, 830 Lynnway, Lynn (581-5555). New England's largest concert club with upstairs space for the under-20's on weekends. Free parking. Th: Robin Lane, F: Luna, Sat: Rage, August.

MATT TALBOT'S, (338-9089) 77 Berkeley St., Boston. Live music.

MCMAHON'S LOUNGE (782-5060) 386 Market St., Brighton. Entertainment nightly.

ME AND THEE COFFEE HOUSE (631-1215) at the Unitarian Universalist Church, 28 Mugford St., Marblehead. Open FRI nights. May 9: Fred Small, guitar.

MICHAELS PUB 52-A Gainsborough St. Boston (247-7672). Jazz nightly.

MODERN TIMES CAFE (354-8371) 134 Hampshire St., Camb. Live music each WED-SUN; horror films each TUE at 7:30.

MOLLY'S (783-2900) 161 Brighton Ave., Allston. FRI-SAT: Pogo A Gogo (dance to rock and New-Wave).

MY PLACE, 266 Commercial St. on the waterfront (742-3922). No cover or minimum. Live sounds FRI-SAT, jazz.

NAMELESS COFFEEHOUSE, 3 Church St., Cambridge (864-1630). No charge for anything.

NARCISSUS (536-1950) 533 Comm. Ave., Kenmore Sq. Disco, computerized neon lighting, 3 dance floors.

NEW RISE CLUB (876-8297) 485 Mass. Ave. Central Sq., Camb. Music, dance, disco & new wave W-Sun. Bar, game-room, large dance floor, restaurant.

NICK'S (482-0930) 100 Warrenton St., Boston. Dining, dancing, drinking.

OXFORD ALE HOUSE, (876-5353). 36 Church St., Harvard Square (behind the Coop).

PAPILLON, (566-8495), 1353 Beacon St., Brookline. Light eats, beer and wine.

PARADISE, 969 Comm. Ave., Allston. 254-2052. Boston's newest and biggest. M: Tommy James, W: Gang of Four, Th: 3-D, F: Blood, Sweat & Tears, Sat: Jonathan Edwards, Kate Taylor, & Friends.

PASSIM, (492-7679) 47 Palmer St., Harvard Sq. Good folk music, fine grub. W: Russ Barenberg Trio, Th-Sun: Bill Staines, Betsy Kaske.

PEASANT STOCK (354-9528) 421 Washington St., Somerville. Dinner and music.

PHOENIX COFFEE HOUSE (289-6090) 7 Washington St., Malden. Music, movies, eats.

PLOUGH AND STARS,(492-9653) 912 Mass. Ave. in Camb. Fine folx, exotic bevvies; live sounds Sunday and Tues.-Thurs. each W: Crockett.

RANCH HOUSE (834-9149) 222 Canal St., Green Harbor, Marshfield. New Wave.

POOH'S, 414 Comm. Ave.. Boston (262-6911).

THE RAT, (247-7713) 528 Comm. Ave., Boston. New-wave, Punk sounds.

RED COACH GRILL, 150 Granite St., Braintree (843-1002). Each Sun: Leon Merian's 14 Piece Big Band.

RILEY'S BEEF & PUB, 15 New Chardon St., Gov't Center (723-8089). Jazz, disco, funk.

RYLES, (876-9330) Inman Square, Cambridge. Live jazz sounds nightly.

SAINTS BAR, 112 Broad Street, Boston. All women welcome, come and dance. For directions call Women's Center, 354-8800.

SANDY'S JAZZ REVIVAL (922-6954, 7515) 54 Cabot St., Beverly. Jazz club. F-Sat: Michael Urbaniak & the Swing Stars.

SATCH'S (266-2929) 4 Stanhope St., Boston. Tu-Sun: entertainment, no cover.

SIR HARRY'S (338-7979) 18 Oliver St., Boston.

SOMEWHERE (423-7730). 295 Franklin St., Boston. Women's bar, disco, no cover weekdays.

SPEAKEASY (354-2525) 24 Norfolk St., Central Square, Cambridge. Fine artists nitely.

SPINOFF (262-6132) 145 Ipswich St., Boston. Roller skate to rock, disco, and NW.

SPIT (262-2437), 13 Lansdowne St., Boston.Dance to NW, rock, and reggae. Open FRI-SAT from 10 pm-1:37 am, $4. F: Oedipus is the DJ, Sat: Tony V.

STUDIO RED TOP, (426-3427) 76 Batterymarch St., 5th floor, Boston. Women's jazz and jazz poetry. Th: Alida Rohr & Friends.

STUDLEY'S corner Beacon and Kirkland Sts. on Camb.-Somerville line (354-9145).

SUNFLOWER, 22 Boylston St., Harvard Sq. Jazz seven nights a week.

JONATHAN SWIFT'S, 30 Boylston St., Harvard Sq. (661-9887). Entertainment nightly. M: Ralph Towner, Tu: Kingston Trio, W: J.B. Hutto, Th-Sat: Midnight Traveler.

THE TAM, 1648 Beacon St., Brookline (277-0982). Food, drink and live music.

THACKERAY'S (762-2555) Rte. 1, Walpole Mall. Entertainment nightly.

TEN-O-SIX (731-0254) 1006 Beacon St., Brookline.

1369 CLUB, (491-9625) 1369 Cambridge St. in Inman Sq., Cambridge. Live jazz seven nights a week from fine local groups. Price is right, no cover.

UNCLE SAM'S (925-2585) 296 Nantasket Ave., Hull. Great Sound, lighting, dance floor.

UNDERGROUND (566-8577) 1110 Comm. Ave., Allston. Showcase for local new-wavers.

UP FROM UNDER COFFEE HOUSE (491-6930) at Red Book, 136 River St., Central Sq., Camb. Open SUN at 3 pm.

WALTER'S, 1700 Beacon St., Brookline (566-3469). Razz and show tunes nitely.

WHO'S ON FIRST, 19 Yawkey Way, Boston. Live Music.

WINE CELLAR (536-7662) 524 Comm. Ave., Kenmore Sq., Boston. Live jazz each Tues-Sat.

DANCE

PARTICIPATION

CAMBRIDGE FOLK ORCHESTRA plays international folk dance music FRI, May 9 at 8:15 pm at the Christ Church, Zero Garden St., Camb. (729-3272). Tix $2.

ROARING JELLY plays contra and square dance tunes FRI, May 9 at 8 pm at the First Congregational Church, 11 Garden St., Camb. (491-5314). Donation $3, to benefit Boston INFACT and the Nestle boycott effort.

FOLK DANCING info, Call the Folk Arts Center of New England at 862-7144.

FOLK DANCING happens each FRI from 8:15 to 11 pm for beginners, and each THURS at the same time for the more advanced, at the First Baptist Church, 5 Magazine St., Central Sq., Camb. Admission $2, $1.50 for students.

DANCE FREE provides an alternative dancing space for those who are just not cut out in the disco mold, with all kinds of music, no smoking, and no alcohol each WED at 7:30 pm at the Christ Church, Zero Garden St., Harvard Sq., Camb. (491-4195). Donations are usually asked for at the door.

INTERNATIONAL FOLK DANCE evenings can be enjoyed each TUES at 8 pm at the Walker Building, Marlborough (481-8104). Tix $1-$2.

PERFORMANCE

MJT DANCE COMPANY present "Thee New Works Plus 7," with choreography by Becky Arnold and Margie J. Topf, SUN, May 4 at 7 pm at the Joy of Movement Center, 536 Mass. Ave., Camb. Tix $4.

ONE NOT-SO-FAMOUS OVERLY-MYSTICAL LADY . . . is a concert of dances by Nikki Hu performed SUN, May 4 at 8 pm at the South Street Loft, 90 South St., Boston (426-8916). Tix $2.50-$3.50.

DANCE NEW ENGLAND '80 presents dance performances at 8 pm at New England Life Hall, 225 Clarendon St., Boston (547-2541). Tix $5-$6. TUES, May 6: Artists Foundation 1980 Choreography Fellows, SAT, May 10: New England Dinosaur.

IMPULSE DANCE COMPANY, under the direction of Adrienne Hawkins, perform FRI-SAT, May 9-10 at 8 pm at John Hancock Hall, 180 Berkeley St., Boston (492-7427). Tix $5-$8.50.

MEMORIAL CONCERT FOR CONSUELO BARAKA is presented by Expansions Dance Company FRI-SAT, May 9-10 at 8:30 pm and SUN, May 11 at 7 pm at Radcliffe's Currier House, Linnaean St., Camb. (495-8751). Admission $4.

CHAMELEON DANCE COMPANY performs FRI-SAT, May 9-10 at 8 pm at the South Street Studio, 90 South St., Boston (259-0267 or 926-4240). Admission $3.50.

CONCERT DANCE COMPANY perform SAT, May 10 at 8 pm at East Somerville Community School, 115 Pearl St., Somerville (666-5700, ext. 372). Admission $4.

LECTURES

ART SANDWICHED-IN are gallery talks during lunchtime (12:15 pm) with free dessert and coffee each FRI at the Institute of Contemporary Art, 955 Boylston St., Boston (266-5152). Tix $1.25. May 9: "The Evolution of Pollock's Style."

COMMUNITY CHURCH OF BOSTON (266-6710) sponsors talks each SUN at 11 am at BU's Morse Aud., 602 Comm. Ave. FREE. May 4: "On Understanding Movies, Messages, and Mind-Bending."

HOLISTIC HEALTH LECTURES happen each MON at 7:30 pm at Interface, 63 Chapel St., Newton (964-7140). Tix $5. May 5: "Osteopathy."

ETHICAL SOCIETY (267-2049) 5 Comm. Ave., Boston, sponsors lectures each SUN at 11 am. FREE. May 4: "Character and Conduct: Moral Education and It's Problems," May 11: "Plant Shutdown: An Epidemic."

FOGG ART MUSEUM (495-4544) 32 Quincy St., Camb. features lectures about the Harvard collections each THURS at 8 pm. Tix $3. May 8: Robert Rosenblum offers "A Context for the '70s."

FOREIGN FOCUS SERIES takes place every second WED from 11:45 am to 1 pm (lunch available or BYO) at the World Affairs Council 22 Batterymarch St., Boston (482-1740). Tix $2.50. May 7: "The Dangerous Decade Ahead — A French View."

BLACKSMITH HOUSE sponsors lectures each TUES at 8:15 pm and each THURS at 10:30 am at 56 Brattle St., Camb. (547-6789). Admission $1. May 6: "Fast Eats," May 8: "You and Your Handwriting."

FORD HALL FORUM sponsors lectures each SUN at 8 pm at Northeastern's Alumni Aud., 360 Huntington Ave., Boston (247-0037). FREE. May 4: Vance Packard, "Scientific Explosion: Public Perils and Ethical Crises." May 11: Joseph Jordan, Samuel Zoll, and Barney Frank discuss "What Can Be Done About Crime in the Streets."

SEXUAL HARASSMENT AS A POLITICAL ISSUE is the topic of a panel discussion MON, May 5 at 8 pm at the Kennedy School, 79 Boylston St., Camb. FREE.

ROLE OF WOMEN IN THE LABOR FORCE is explained TUES, May 6 at the Kennedy School, 79 Boylston St., Camb. FREE.

SEYMOUR SIMCHES talks about Tufts' new Center for European Studies in France TUES, May 6 at 5:30 pm at the French Library, 53 Marlborough St., Boston (266-4354). Admission $2.50.

THE DINNER PARTY: ART IN PROCESS is a slide-lecture WED, May 7 at 7:30 pm at Harvard's Longfellow Hall (267-0941). Admission $2.

PLANNED PARENTHOOD's 50th annual meeting offers Ellen Goodman as speaker WED, May 7 at 5:30 pm at Quincy Market, Great Hall. The meeting is free, but reservations are required, call 492-0518.

EDWARD ALBEE comments on "The Playwright vs. the Theater" WED, May 7 at Bridgewater State College, Student Union, Park Ave. (697-8666). Tix $1.

POLITICS AND THE MEDIA is the topic for National Public Radio Pres., Frank Mankiewicz, WED, May 7 at 8 pm at the Kennedy School, 79 Boylston St., Camb. FREE.

THE RIGHT WHALE: STRANGE SOUNDS† NEW

Continued on page 38

BOSTON POETRY READING SERIES
Wednesday, May 7
I.C.A.
John Weiners — 955 Boylston St.
Ann Kim — Boston, MA
Don Quatrale — 8:00 P.M.
$2.00
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• Tuesday thru Saturday
DIRTY DOG BAND
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PANACEA

ED BURKE'S
Thurs., May 8
BILLY WHYTE BAND
Fri. & Sat., May 9 & 10
FREDERICK MARTIN BAND
808 Huntington Ave. Boston 566-9267
(nr. Brookline Village)

THE Jumbo
1133 Broadway, Teele Sq. Somerville 623-9257
Thurs. & Fri., May 8 & 9
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The RED BARN
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366-1362
Wed.-Sun.
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GANGBUSTERS
featuring the music of
THE BEATLES
Thurs., May 8
MIDORI PARTY
Every Wed. night
35¢ drinks
8-11 pm

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Dunster's Pub • Two TVs • Five Dart Alleys • Happy Hour 5-8
Sun. & Mon., May 4 & 5 **WHITE MOUNTAIN EXPRESS**
Tues.-Sat., May 6-10 **SUNDANCE**
Sun. & Mon., May 11 & 12 **LUCKY SOUTHERN**

Sergeant Pepper.
Without general chaos.
With thanks to Mary Mulvey of Jamaica Plain
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MATT TALBOT'S
corner of Berkeley & Chandler Streets
Boston 338-9089
Still Crazy After All These Years
Tues., May 6
CAT ZAVEN
Wed., May 7
KAREN BROOKS
Thurs., May 8
VIC WETHE
Fri. & Sat., May 9 & 10
SNOW & DOWN
Sun., May 11
KAREN BROOKS

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New England's finest listening room
Sat., May 3
SANDY'S SWING STARS
Sun., May 4 7-11 pm no cover
Acoustic String Jazz Qt.
Mon., Tues., Wed., May 5-7
EXCLUSIVE N.E. APPEARANCE
LEGENDARY JAZZ SAXOPHONIST
ART PEPPER
and
THE LOS ANGELES QT.
BOB MAGNUSON/ BASS
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every Thurs.
JAM SESSION
No Cover
Fri. & Sat., May 9 & 10
great violinist from Poland
MICHAL URBANIAK
(Don't miss Urbaniak playing acoustic violin with Sandy's Swing Stars)
Concerts Start 8:30 P.M.
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Every Monday
ZAITCHIK BROS. BAND
Every Tuesday
MICHAEL & MATT ZAITCHIK
acoustically
Wed. & Thurs., May 7 & 8
Rock and Roll Music with guest D.J.s
Wed.
ANDREW
Thurs.
JAMES PETRILLO
Fri., May 9
MEMPHIS ROCKABILLY BAND
Every Saturday
HEIDI & THE SECRET ADMIRERS
Coming
Fri., May 16
HEIDI & THE SECRET ADMIRERS
Fri., May 23
NATURAL BOOGIE BAND
Fri., May 30
HEIDI & THE SECRET ADMIRERS
Fri., June 6
RON LEVY BLUESMAN BAND
Listen to WBCN & WCOZ for the Zaitchik Bros recording of "Car Trouble"

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MEREDITH
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Sunday, May 4
To Be Announced
Every Monday
Open Mike Night
Every Tuesday
CRITIQUE'S CHOICE
Wed., May 7
MARION STREETPEOPLE
Thurs., May 8
BOB LAZAROF
Fri., May 9
VIC WETHERSPOON
Every Sat.
Comedy Night

uncle sam's
on the Atlantic

The Club that Rocks the Best
Ready For Summer '80
HOT FUN IN THE SUN

— THE SCHEDULE —

	Sat., May 3 **THE DEAD END KIDS**	Sun., May 4 Local Talent Showcase **MAXXI ROCCO** with special guest **CRISIS**	Mon. & Tues., May 5 & 6 **Lounge Open**	
Wed., May 7 **BILLY WHYTE**	Thurs., May 8 **THE SPORES** with special guest **HOT TIPS**	Fri., May 9 **THE JAMES MONTGOMERY BAND** with special guest **BREAKDOWN**	Sat., May 10 Saturday Night Special Southern Rock with **GRINDER SWITCH** (2 US tours with The Allman Brothers Band) **THE WINTERS BROTHERS BAND** (toured with Marshall Tucker, Lynyrd Skynyrd)	Fri., May 16 **SOLD OUT**
	Sat., May 17 **LUNA** with special guest **JON BUTCHER AXIS**			

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123 MOUNT AUBURN
HARVARD SQUARE

Sun., May 4
BOB FRANKE
Mon., May 5
ANDREW SCHULMAN
Tues., May 6
CAROL GOODMAN
Wed. & Thurs., May 7 & 8
CATHARINE DAVID
Fri. & Sat., May 9 & 10
THE LOW RENT QUINTET

SWING AND SWAY
to the music of
The **DALE** and the **DUDS**
plus the best of 50's and 60's
THURSDAYS Dancing 8-12 pm
Adm. $4.00 Proper Dress and ID Required (20 and over)
MOSELEY'S on the CHARLES
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"New England's Largest Dance Floor"
Free Checking • Free Parking • Air Conditioned • Cocktails
128 So. Ex. 57 or 128 No. Ex. 59E or Rt. 1 at 109 Dedham

THE UNDERGROUND
1110 Commonwealth Ave.
Allston, MA
on the BC Green Line

Mon., May 5, Benefit for
The Court Repertory Theater
for LOOT
V/ SOMEONE & THE SOMEBODIES + PEYTONS
Tues., May 6
BOY'S LIFE + MPC & THE INSTIGATORS
Wed., May 7
V., 2X4's, & KITCHENETTE MOD
Thurs., May 8
MYSTERY DATES
THE LONERS (formerly The Lonely Boys
Fri. & Sat., May 9 & 10
From NYC
JON KING & THE CATS
debut of **NEW MODELS**
Sun., May 11
BUZZARIANS and debut of
THE SUADE COWBOYS

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Guest Appearances - **LENKY ROY, LOVE JOY & RAS PIPPIN**, Musically — **WORLD WIND I-FI**
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Thurs., May 8
Beer Blast Night
CIRCUS
25¢ Draft Beers
50¢ Vodka Drinks

Fri., May 9
MITCH RYDER
BALLOON
Adv tix $3.50

Sat., May 10
RAY PAUL RPM
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In conjunction with
WCOZ 94 STEREO *the first 100 people thru the door will receive a free copy of the "Best of Boston Beat" lp.*

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GLASS MOUNTAIN
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THE JIMMY CARTER SHOW
McDUFF

Sat., May 17
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May 22
GOLDEN JOE BAKER
May 23 & 24
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THE STOMPERS
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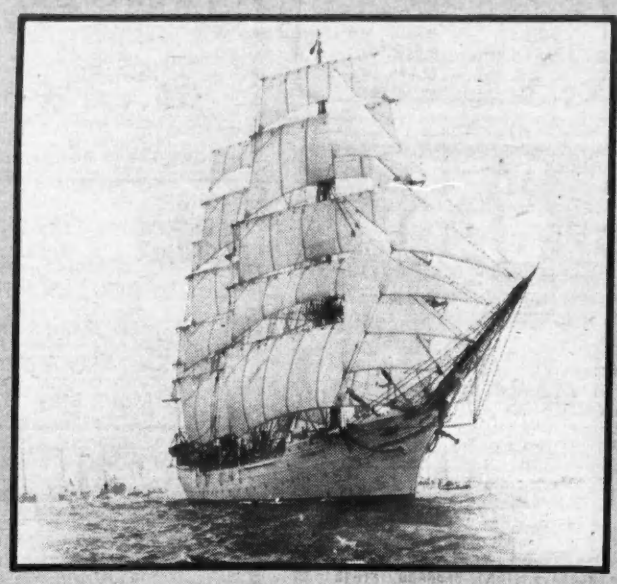
Wed.-Sun. 625-4975

Thinking ahead



Jubilee 350 is Boston's 350th birthday celebration. And as befits so momentous an occasion, the Hub is doing it up in grand style. Some of the most interesting events coming our way this summer have the Jubilee planners to thank. Beginning May 9, Sack Theaters present films made in, by, or about Boston (see page 4 for details); May 23 brings an international rugby tournament; on May 30, Op/Sail Boston brings the Tall Ships back for a return engagement; Judy Chicago's Dinner Party *exhibit opens July 4, at the Boston Center for the Arts; throughout each week, there will be free music performances on City Hall Plaza; there will be special exhibits at local museums and galleries; street fairs; walking tours; the list is endless. For specific information, call a prerecorded announcement of daily events at 338-1976, or call BOS-1980. Jubilee 350 is headquartered at Boston City Hall, and they're open Monday through Friday from 9 a.m. to 5 p.m. Everyone's invited to drop by.*

Continued from page 36

BEHAVIORS is the subject for Dr. Roger Payne WED. May 7 at 8 pm at Harvard's Science Center, One Oxford St., Camb. Admission $4.

THE SCHOLAR AS ACTIVIST is discussed WED. May 7 at 7:45 pm at the Boston Public Library, Copley Sq., Boston, Rabb Lecture Hall. FREE.

MARCEL DUCHAMPS: UNDERSTANDING HIM IN HIS OWN TERMS is the topic for Paul Matisse WED. May 7 at 7:30 pm at the Art Institute, 700 Beacon St., Boston (262-1223). FREE.

INCREASING INVESTME T INCOME is the topic THURS. May 8 at 7:30 pm at the Newtonville Library, 345 Walnut St. FREE.

WOMEN AND THE DRAFT is the topic of a forum led by Ellen Cantarow and Lynn Stephen THURS, May 8 at 5 pm at the Womens Educational and Industrial Union, 256 Boylston St., Boston (536-5651). Admission $2.

THE ROLE OF ECONOMIC ASSISTANCE IN US RESPONSE TO REFORM AND REVOLUTION is the issue THURS, May 8 at 6 pm at the Pan American Society, 75A Newbury St., Boston (266-2248). Admission $3.

MISC.

JUBILEE 350 (BOS-1980), a city-wide festival to celebrate Boston's 350 birthday, takes place all summer with special exhibitions, performances, concerts, lectures, and more. Locations vary; we will attempt to keep you updated on activities. Enjoy! May 8-22: Boston Film Fest at Sack Theaters.

BOSTON CAMERA CLUB meets each MON at 7:30 pm at the First Presbyterian Church, 32 Harvard St., Brookline (731-1953). FREE.

BOSTON SCRABBLE PLAYERS CLUB meets each MON from 6:30 to 9:30 pm at the Jackson Mann Community School, 500 Cambridge St., Allston (the club is closed on all school holidays and snow days). Players are ranked, prizes awarded for highest scores, and refreshments served. Admission $1.

FREE HOME MOVIE CLINIC, for anyone who needs help with their equipment, happens the third WED of each month from 7 to 10 pm at the Boston Film/Video Foundation, 39 Brighton Ave., Allston (254-1616). FREE.

THIRD ANNUAL HARBOR FESTIVAL is dubbed "Playing in Boston" and features participatory theater for children, workshops, puppet shows, mime, experimental theater, clowns, and juggling SUN, May 4 from 11 am to 10 pm at the UMass Harbor Campus. FREE.

THE BACCHAE is featured as a marionette presentation THURS, May 8 at noon at Northeastern, Ell Center, 360 Huntington Ave., Boston. FREE.

THE GREAT BOSTON KITE FESTIVAL, a yearly celebration, takes place SAT, May 10 from 11 am to 3 pm at Franklin Park (491-6420). FREE.

THE MARLBOROUGH STREET FAIR, on Marlborough St., between Berkeley and Clarendon Sts., Boston, offers a slide show, music, pony rides, bagpiper, Off the Wall films for kids, theater ticket auction, food, crafts, and more SAT, May 10 from 10 am to 4 pm. FREE.

MUSIC

CLASSICAL

NEWTON SYMPHONY ORCHESTRA perform works of Rossini, Mozart, and Gershwin SUN, May 4 at 8 pm at the Meadowbrook Junior High School, Newton (965-2555 or 332-7495). Tickets $7.

LUCY SHELTON, soprano, and **PAUL SPERRY**, tenor, perform works of contemporary American composers SUN, May 4 at 8 pm at Sanders Theater. FREE.

BACK BAY CHORALE and **THE PRO ARTE CHAMBER ORCHESTRA** perform works of contemporary American composers SUN, May 4 at 8 pm at Sanders Theater. FREE.

BACK BAY CHORALE and **THE PRO ARTE CHAMBER ORCHESTRA** perform Brahms' **A German Requiem** SUN, May 4 at 3:30 pm at the Church of the Covenant, 67 Newbury St., Boston (536-4658). Admission $5.50.

TRIBUTE TO DARIUS MILHAUD takes place MON, May 5 at 8 pm at the Longy School of Music, One Follen St., Camb. (876-0956). FREE.

WENDY SHATTUCK, soprano, and **ALLEN ROGERS**, piano, perform works of Purcell, Brahms, and others MON, May 5 at 6 pm at BU's Concert Hall, 855 Comm. Ave., Boston. FREE.

LESLIE AMPER gives a piano recital TUES, May 6 at 8 pm at the Longy School of Music, One Follen St., Camb. (876-0956). FREE.

NEC CONTEMPORARY ENSEMBLE present a concert of 20th century music TUES, May 6 at 8 pm at Jordan Hall. FREE.

BOSTON CONSERVATORY WIND ENSEMBLE include works of Shostakovich, Grainger, and others WED, May 7 at 8 pm at the Conservatory Auditorium, 31 Hemenway St., Boston. FREE.

LAURAJEAN GOLDBERG, violin, and CHRISTOPHER O'RILEY, piano, play Ravel and Brahms sonatas WED, May 7 at 8 pm at the Longy School, see address above. FREE.

NEC SYMPHONY ORCHESTRA perform works of Chopin, Tchaikovsky, and Ruggles WED, May 7 at 8 pm at Jordan Hall. FREE.

HAUSONZERT and **AMATI STRING QUARTET** perform music of Mozart, Webern, and others THURS, May 8 at 8 pm at the Goethe Institute, 170 Beacon St., Boston (262-6050). FREE.

BRANDEIS SYMPHONY ORCHESTRA presents an all-Beethoven concert THURS, May 8 at 8:30 pm at Brandeis, Slosberg Hall, Waltham (647-2562). FREE.

LUNCH AT THE OPERA HOUSE features opera excerpts and a box lunch each FRI at noon at the Opera House, 589 Washington St., Boston (426-5300). Tix $6-$10. May 9: Elizabeth Connell, mezzo-soprano.

JENNIFER PAUL, harpsichord, features works of Couperin, Royer, and Bach FRI, May 9 at 8 pm at St. John the Evangelist Church, 33 Bowdoin St., Boston. FREE.

THE OPERA COMPANY OF BOSTON stages "War and Peace" FRI, may 9 at 8 pm and SUN, May 11 at 3 pm at the Opera House, address above. Tickets $18-$27.

CIVIC SYMPHONY ORCHESTRA plays from the

works of Copland, Puccini, Boito, Berlioz, and others FRI, May 9 at 8:30 pm at Jordan Hall. Tickets $1.50-$4.50.

BOSTON CAMERATA presents "La Primavera," a program of Renaissance composers, SAT, May 10 at 8:30 pm at Jordan Hall. Tickets $5-$7.

ALAN SORVALL gives a guitar recital SAT, May 10 at 8:30 pm at St. Andrew's Church, Lafayette St., Route 114, Marblehead. Admission $2.50.

BOSTON PHILHARMONIC perform from the works of Mozart, Faure, and Franck SUN, May 11 at 8 pm at Jordan Hall (536-2412). Tix $2-$6.50.

POP, ETC.

ELEGUA, ORQUESTRA TROPICA, and **JADE AND THE SILVER BIRD ORCHESTRA** perform at the Soul-Salsa Spring Celebration SUN, May 4 from 4 pm to midnight at Horticultural Hall, 300 Mass. Ave., Boston. Admission $5.

CHEAP TRICK fool around MON, May 5 at 8 pm at the Boston Garden. Tix $8.50-$9.50.

BERKLEE PERFORMANCE CENTER features student and faculty work evenings at 8:15. Tickets $2. May 5: Corey Allen and Mich Saito, May 6: Berklee Jazz-Rock Ensemble, May 7: Berklee Men's Chorus, May 8: Alex Ulanowsky.

LOS DE PALACAGUINA play traditional Nicaraguan folk music THURS, May 8 at 8 pm at the Strand Theater, 543 Columbia Rd., Uphams Corner, Dorchester, Donation $6.

JOHN ROBERTS, TONY BARRAND, STAVE WOODRUFF, and **FRED BREUNIG** welcome in the spring with traditional English carols, dance, and merriment SAT, May 10 at 8 pm at the First Congregational Church, 11 Garden St., Camb. (924-4975 or 352-6595). Tix $4.50.

ANTIGRAVITY. ALL YOU CAN EAT. ENSEMBLE GARUDA, and the **CAMBRIDGE SAXOPHONE QUARTET** perform in a benefit concert for Clamshell's May 24 occupation of Seabrook SAT, May 10 at 8 pm at Tennis-Up, 100 Mass. Ave., Boston (661-6204). Tix $3.

HUMAN SEXUAL RESPONSE and **LOU MIAMI AND THE KOZMETIX** headline a special Mother's Day benefit for BF/VF, SUN, May 11 at 3 pm at BF/VF, 39 Brighton Ave., Allston (254-1616). Donation $4.

NOTICES

NOTE: Please consult the classified ads in our Lifestyle section to discover the myriad educational experiences available in the Hub.

CIVIC CENTER AND CLEARINGHOUSE (227-1762) can help you explore career options through volunteer work in ecology, consumercsm, health services, advocacy, teaching, tutoring and more. Also career counseling.

MIDDLESEX COUNTY JAIL needs volunteers with knowledge, skills or talent to lead mini-courses for prisoners awaiting trial. Contact Paul Blazar at 729-8030.

DARE FOSTER HOMES, 14 Beacon St., Boston. Rm. 306 is seeking people interested in becoming foster parents. Call 723-3420 day or night.

ONE TO ONE is looking for volunteers to be teachers/counselors to inmates at MCI Concord. Call 275-7831 for info.

BOSTON VETERANS DISCHARGE UPGRADE PROJECT (367-2535) 25 Beacon St., Boston. Call for free, confidential help in upgrading unfair discharges.

MEDIHC (272-8000, ext. 243) 5 New England Executive Park, Burlington, helps Vietnam-era vets with health care skills with job placement and counseling program.

ANIMAL AID investigates abuses of animal experimentation. Call 731-8708 or 893-3559.

MENTAL PATIENTS LIBERATION FRONT (266-4846) 230 Boylston St., Boston, rm. 204. Weekly SUN night meetings at 6 pm.

MASS. ASSOCIATION FOR THE BLIND (738-5110) needs volunteers to help a blind male adult with recreational activities.

CABLE TV ACCESS COALITION (482-6695) works to insure community involvement in the planning of the Boston cable system. Meets second MON of each month at Urban Planning Aid, 120 Boylston St., Boston.

CEASE (Coalition to End Animal Suffering in Experiments) is an all-volunteer organization (933-1528, eves.).

CONCERNED UNITED BIRTHPARENTS (491-8556) Box 126, Somerville, MA, 02144. A support/activist group for people who have had a child placed for adoption.

ASIAN AMERICAN RESOURCE WORKSHOP (864-2603) 27 Beach St., 3rd floor, Boston. Open SAT. for the expression of the Asian American experience through art, culture, and history. Seeking supporters and members.

INFORMATION CENTER FOR INDIVIDUALS WITH DISABPLITIES (727-5540, voice, or 727-5236, TTY) 20 Providence St., rm. 329, Boston.

CAMBRIDGE FAMILY Y (876-3860) needs volunteers for its new Beano fund-raising nights. Ask for Peter Smargon.

CAMBRIDGE RIVER FESTIVAL (492-4350) needs volunteers to distribute posters, hang banners, parade marshalls, office works, etc. The fest takes place May 25-31.

POETRY & PROSE

PHONE-A-POEM (492-1144) features a different poet every two weeks, 24 hrs.-a-day.

CENTRAL SQUARE WRITER'S GROUP meets each MON at 7 pm at the Central Square Library, 45 Pearl St., Cambridge (498-9081). FREE.

CALAMUS POETS present open readings each TUES at 8 pm at the Community Church of Boston, 565 Boylston St., top floor. FREE.

STONE SOUP POETS read each week at 8 pm at Hill House, 74 Joy St., Beacon Hill, Boston (227-0845). Donation $2. TH, May8 : Boston Black Poets with Ted Thomas, Kate Rushin, Shaneee Rashada, SAT, May 10 at noon-4 pm: "Mothers/Daughters" Poetry workshop ($10) led by Lyn Lifshun. SAT, May 10: Lyn Lifshin reads from her work.

AMERICAN FICTION DISCUSSION GROUP meets alternate THURS at 7 pm at the Central Sq. Library, 45 Pearl St., Camb. (498-9081). FREE.

AVENUE VICTOR HUGO presents poetry readings each SUN at 7 pm at the Bookstore, 339 Newbury St., Boston (266-7746). May 4: Marieve Rugo. May 11: S.A. Austin, Robin Becker, Beatrice Hawley.

BLACKSMITH POETRY READINGS takes place each MON at 8:15 pm at the Blacksmith House, 56 Brattle St., Camb. FREE. May 5: Judith Baumel, Stuart Dischell, Steven Cramer.

HELENA MINTON reads from her work TUES, May 6 at 8 pm at Brandeis USDAN Student Center, Waltham (647-2188). FREE.

BOSTON POETRY READING SERIES takes place WED at 8 pm at the ICA, 955 Boylston St., Boston (267-1066). Admission $2. May 7: Ann Kim, Don Quatrale, Brian George, Ann Rosencranz, and Paul Levine.

TRIPPING

NEHSA (New England Handicapped Sports Association) (742-8918) PO Box 2150, Boston 02106. Non-profit organization sponsors regular sports participation, competition, and instruction for the handicapped.

BOSTON SKI & SPORTS CLUB (734-6726) 325 Harvard St., Brookline. Offers members participation in all kinds of sports. Weekly coed volleyball WED, from 7-10 pm at the Newton Armory, 1137 Washington St., West Newton.

HORSEBACK RIDING (696-4250) YMCA Ponkapoag Outdoor Center, Blue Hills Reservation, Canton. Instruction available.

BOSTON AREA BICXCLE COALITION (491-RIDE) 3 Joy St., Boston. Non-profit advocacy group to promote safe cycling for transportation and recreation.

BICYCLE REPAIR COLLECTIVE (868-3392) 351 Broadway, Cambridge. Repair, learn to repair, or have your bike repaired.

RIVERWOOD SKI TOURING CENTER (1-297-2257) Box 54, Winchendon, Ma 01475, offers 18 miles of groomed trails, equipment rental available, lunches and lodging too.

TENNIS-UP (247-3051) 100 Mass. Ave., Boston, 5th floor. Practice courts with ball machines, group lessons available too.

BAL-A-ROUE (395-4589) 376 Mys-tic Ave., Medford. Roller skating. Call for schedules.

ACADEMY OF FENCING (926-3450) 125 Walnut St., Watertown.

BASKETBALL HALL OF FAME (413-781-5400) 460 Alden St., Springfield. Open daily 10 am to 5 pm, with basketball memorabilia galore.

HANG GLIDING, for the foolhardy, the brave, and the crazy, comes into its own at the Aeolus Flight Training Center, Groton Hills Ski Area, Groton, MA (692-3189). Open Sat-Sun and holidays 9 am-5:30 pm. Instruction, flights, available.

HALE RESERVATION (326-1770) 80 Carby St., Westwood, is a 1,120 acre outdoor education and recreation center offering classes and workshops for everyone.

NEW ENGLAND WHEELCHAIR GAMES for handicapped athletes competing in swimming, weight lifting, table tennis, and track and field events takes place FRI-SUN, May 9-11 at BU's Case Center, call Alfred De Graff 353-3658 for specific locations.

LIFESAVING WORKSHOP for nonswimmers happens MON, May 19 from 7 to 10 pm at the Cambridge Family Y, 820 Mass. Ave., Central Sq. (876-3860). FREE.

LYNN SAILORS, play AA Eastern League Professional Baseball at Fraser Field, Western Ave., Lynn (595-1600). Admission $1.50-$3. Next home game is SAT-SUN, May 10-11 at 2 pm vs. Waterbury Reds.

SPORTS

SPECIAL EXHIBITIONS includes sculpture by Hugh Townley (through June 1), photographs by Kipton Kumler (through June 22), and the Seductive Surimono (through May 18) at the Worcester Art Museum, 55 Salisbury St., Worcester (799-4406). TUES-SAT, 10 am - 5 pm, SUN 2-5. Admission $1.

HOPKINS CENTER, Dartmouth College, Hanover, NH (603-646-2422) presents — FRI-SAT, May 9-10 at 8 pm: Edufa, a play by contemporary Ghanian playwright Efua Sutherland.

BERLIN TO BROADWAY WITH KURT WEILL is staged TUES-SUN at 8 pm through May 18 at Theater by the Sea, 125 Bow St., Portsmouth, NH (603-431-6660). Tickts $3.50-$5.

THE NEW ENGLAND BAROQUE ENSEMBLE perform music of Telemann, Frescobaldi, Handel, and others WED, May 1, at 8:15 pm at the Higgins Armory Museum, 100 Barber Ave., Worcester (752-7517). Admission $6.

OLIVER TWIST (1947) concludes the Dickens film series at the Worcester Art Museum SAT, May 10 at 2 pm (799-4406). Admission $1.

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SACK CINEMA CITY DANVERS 593-2100 EXIT 24 OFF RT. 128

LIVE DANGEROUSLY... DIE LAUGHING

starring ROBBY BENSON

A JON PETERS PRODUCTION

ROBBY BENSON in "DIE LAUGHING"

Starring LINDA GROVENOR CHARLES DURNING

ELSA LANCHESTER and BUD CORT

Executive Producer JON PETERS

Produced by MARK CANTON & ROBBY BENSON

Screenplay by JERRY SEGAL & ROBBY BENSON and SCOTT PARKER

Story by SCOTT PARKER

Original Songs by ROBBY BENSON

Lyrics by JERRY SEGAL

Directed by JEFF WERNER

ORION PICTURES

PG PARENTAL GUIDANCE SUGGESTED — SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

STARTS FRIDAY MAY 9

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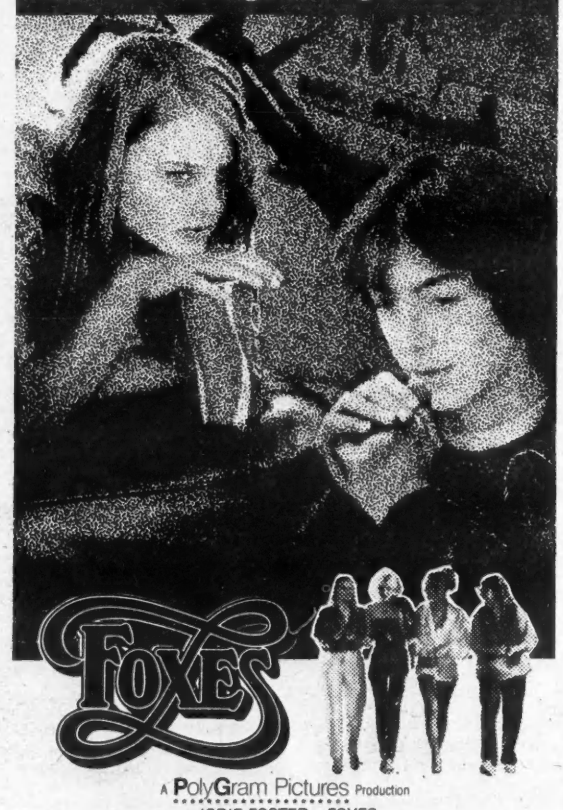
"People don't think we can have any serious emotions. Nobody gives a damn. But that's all right, I've got friends."



FOXES

A PolyGram Pictures Production

JODIE FOSTER in FOXES

starring SCOTT BAIO • SALLY KELLERMAN • RANDY QUAID

Produced by DAVID PUTTNAM and GERALD AYRES • Written by GERALD AYRES

Directed by ADRIAN LYNE • Original Music by GIORGIO MORODER

Original Motion Picture Soundtrack Album available on Casablanca Records and Tapes

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